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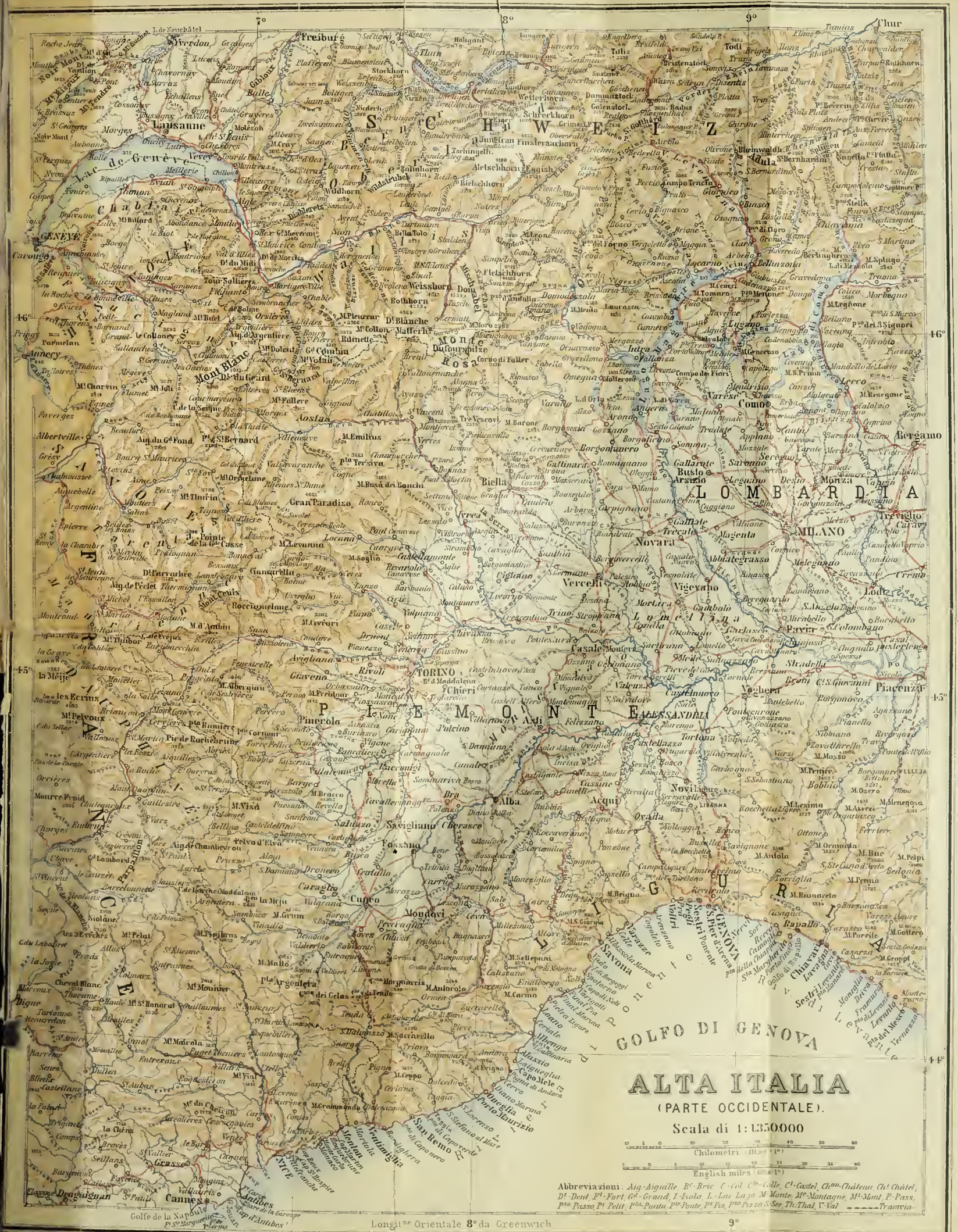
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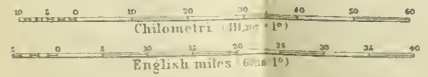


GOLFO DI GENOVA

# ALTA ITALIA

(PARTE OCCIDENTALE).

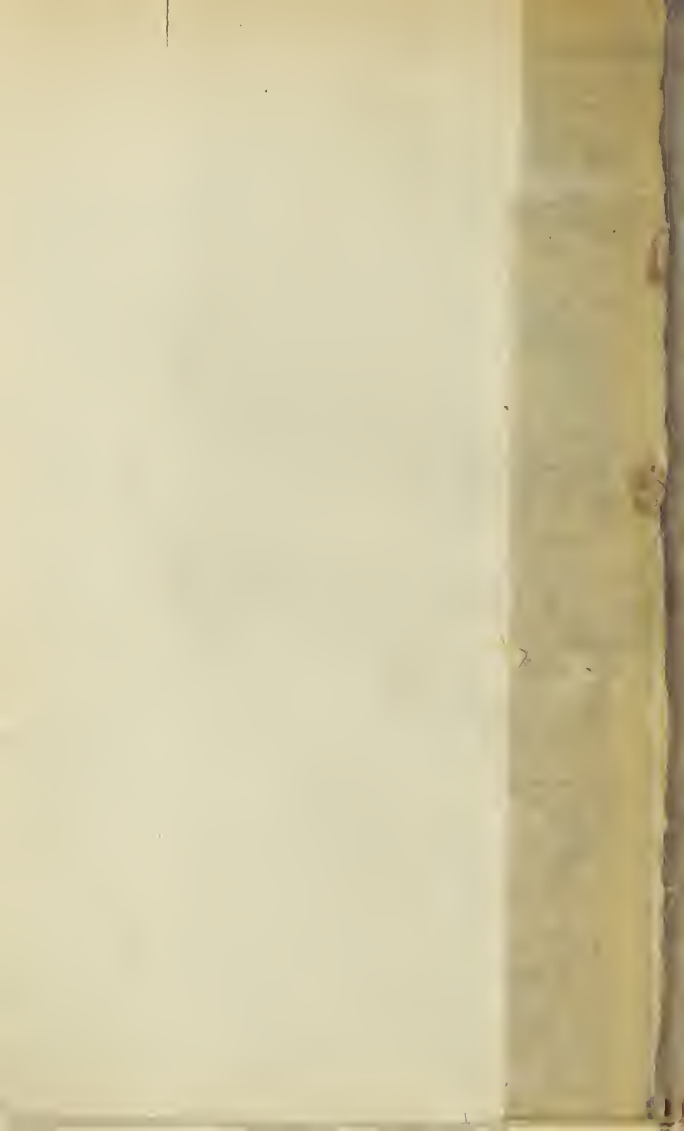
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Abbreviazioni: Aig-Aigialle, B-Brie, C-Col, C-Calle, Cl-Castel, Ch-Château, Ch-Chatel, Dt-Dent, F-For, G-Grande, I-Isola, L-Lago, M-Monte, M-Montagne, M-Mont, P-Pass, P-Passo, P-Petit, P-Puati, P-Ponte, P-Pia, P-Pizzo, S-See, Th-Thal, V-Val

Longitudinale Orientale 8° da Greenwich





# NORTHERN ITALY.

# MONEY - TABLE.

(Comp. p. xi.)

*Approximate Equivalents.*

Italian.		American.		English.			German.		Austrian.	
<i>Lire.</i>	<i>Cent.</i>	<i>Doll.</i>	<i>Cts.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>	<i>Mk.</i>	<i>Pfg.</i>	<i>Fl.</i>	<i>Kr.</i>
—	5	—	1	—	—	$1\frac{1}{2}$	—	4	—	2
—	25	—	5	—	—	$2\frac{1}{2}$	—	20	—	12
—	50	—	10	—	—	5	—	40	—	24
—	75	—	15	—	—	$7\frac{1}{4}$	—	60	—	36
1	—	—	20	—	—	$9\frac{3}{4}$	—	80	—	48
2	—	—	40	—	1	$7\frac{1}{4}$	1	60	—	96
3	—	—	60	—	2	5	2	40	1	44
4	—	—	80	—	3	$2\frac{1}{2}$	3	20	1	92
5	—	1	—	—	4	—	4	—	2	40
6	—	1	20	—	4	$9\frac{3}{4}$	4	80	2	88
7	—	1	40	—	5	$7\frac{1}{2}$	5	60	3	36
8	—	1	60	—	6	5	6	40	3	84
9	—	1	80	—	7	$2\frac{1}{2}$	7	20	4	32
10	—	2	—	—	8	—	8	10	4	80
11	—	2	20	—	8	$9\frac{3}{4}$	8	80	5	28
12	—	2	40	—	9	$7\frac{1}{2}$	9	60	5	76
13	—	2	60	—	10	5	10	40	6	24
14	—	2	80	—	11	$2\frac{1}{2}$	11	20	6	72
15	—	3	—	—	12	—	12	—	7	20
16	—	3	20	—	12	$9\frac{3}{4}$	12	80	7	68
17	—	3	40	—	13	$7\frac{1}{2}$	13	60	8	16
18	—	3	60	—	14	5	14	40	8	64
19	—	3	80	—	15	$2\frac{1}{2}$	15	20	9	12
20	—	4	—	—	16	—	16	20	9	60
25	—	5	—	1	—	—	20	40	12	—
100	—	20	—	4	—	—	81	60	48	—

**DISTANCES.** Since the consolidation of the Kingdom of Italy the French *mètre* system has been in use throughout the country, but the old Italian *miglio* (pl. *le miglia*) is still sometimes preferred to the new *kilomètre*. One kilomètre is equal to 0.62138, or nearly  $\frac{5}{8}$ ths, of an English mile. The Tuscan *miglio* is equal to 1.65 kilomètre or 1 M. 44 yds.; the Roman *miglio* is equal to 1.49 kilomètre or 1630 yds.



# ITALY

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## HANDBOOK FOR TRAVELLERS

BY

K. BAEDERER

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FIRST PART:

### NORTHERN ITALY

INCLUDING

EGHORN, FLORENCE, RAVENNA,

AND

ROUTES THROUGH SWITZERLAND AND AUSTRIA

WITH 26 MAPS AND 29 PLANS

TENTH REMODELLED EDITION

---

LEIPSIC: KARL BAEDERER, PUBLISHER.

1895.

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'Go, little book, God send thee good passage,  
And specially let this be thy prayere  
Unto them all that thee will read or hear,     ,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all.'

## PREFACE.

714.5  
B139IB  
pt.1

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there are few countries where the patience is more severely taxed than in some parts of Italy.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the fourteenth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont, Liguria, Lombardy, Venetia, The Emilia, and Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The introductory article on Art, which has special reference to Northern Italy and Florence, and the art-historical notices prefixed to the descriptions of the larger towns and principal picture-galleries are due to the late *Professor Anton*

*Springer*, of Leipzig. In the descriptions of individual pictures, the works of *Morelli*, *Crowe and Cavalcaselle*, and *Burckhardt* have been laid extensively under contribution, and also occasionally those of *Ruskin* and others.

The MAPS and PLANS, upon which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS are given from the most recent official sources.

HOTELS (comp. p. xviii). Besides the modern palatial and expensive establishments, the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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# INTRODUCTION.

---

'Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced.  
BYRON.

## I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much-frequented parts of the continent. The average expenditure of a single traveller, when in Italy, may be estimated at 25-30 francs per day, or at 12-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

**Money.** The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 c. = 1 s. = 1 German mark (comp. p. ii). In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*, while a piece of 20 c. in nickel was introduced in 1894. In silver there are pieces of  $\frac{1}{2}$ , 1, 2, and 5 fr., and in gold pieces of 10 and 20 fr. In consequence of the present financial stringency, however, the gold coins have disappeared almost entirely, and the silver coins largely, from circulation. Gold coins should be changed for notes at a money-changer's, as the premium (ca. 16 per cent) is lost in hotels and shops. A piece of 5 c. is called a *soldo*, or *sou*, and as the lower classes often keep their accounts in *soldi*, the traveller will find it useful to accustom himself to this mode of reckoning. The gold and silver coins of France, Switzerland, Greece, and Belgium are accepted in Italy at their full value, but Italian silver coins do not circulate outside of Italy. The traveller should be on his guard against base coin, worn pieces, Swiss silver coins with the seated figure of Helvetia, coins from the papal mint, and South American and Roumanian coins, which cannot be parted with except at a loss, and he should also refuse Greek copper coins and torn notes. Even Italian gold coins issued before 1863 ('*Re eletto*') are not current. The recognized paper currency in Italy consists of the *Biglietti di Stato* (treasury notes) for 1, 2, 5, and 10 fr., and the banknotes of

the *Banca d'Italia*, the *Banco di Napoli*, and the *Banco di Sicilia*. Other notes, including those of the *Banca Nazionale* and the *Banca di Toscana* (now being withdrawn from circulation), should be refused.

**BEST MONEY FOR THE TOUR.** *Circular Notes* or *Letters of Credit*, obtainable at the principal English or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. *Sovereigns* are received at the full value (about 28-29 fr. in 1894) by the principal hotel-keepers, but not in out-of-the-way places. It may prove convenient to procure a small supply of Italian paper-money before starting.

**EXCHANGE.** Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiatavola*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes, as it is often difficult to change those of large amount. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

*Money Orders* payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: up to 2*l.*, 6*d.*; 5*l.*, 1*s.*; 7*l.*, 1*s.* 6*d.*; 10*l.*, 2*s.* These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, or by a *Libretto di Ricognizione Postale* (1 fr.; with 10 coupons), obtained at any head post-office, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40*c.* per 1*l.* sterling.

## II. Period and Plan of Tour.

**Season.** As a general rule the spring and autumn months are the best season for a tour in N. Italy, especially April and May or September and October. Winter in Lombardy and Piedmont is generally a much colder season than it is in England, but Nice and the whole of the Riviera, Pisa, and Venice afford pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

**Plan.** The following short itinerary, beginning and ending at Milan, though very far from exhausting the beauties of N. Italy, includes most of the places usually visited, with the time required for a glimpse at each.

	Days
Milan (R. 19), and excursion to Pavia (the <i>Cerlosa</i> , R. 27)	2½
To the <i>Lago di Como</i> , <i>Lago di Lugano</i> , and <i>Lago Maggiore</i> (RR. 22, 23, 25) and on to Turin	2½
Turin (R. 7)	1
From Turin to Genoa (R. 11)	½
Genoa (R. 15), and excursion to <i>Pegli</i> (Villa Pallavicini, p. 81)	2
Viâ <i>Spezia</i> to Pisa, see R. 18; Pisa (R. 51)	1½
Viâ <i>Lucca</i> and <i>Pistoja</i> to Florence, see R. 52	1
Florence (R. 53)	6
From Florence to <i>Faenza</i> and <i>Ravenna</i> (R. 49)	½
<i>Ravenna</i> (R. 48)	1

4. *The Eastern Environs of Turin* (1:66,200): p. 27.
5. *The Graian Alps* (1:250,000): p. 44.
6. *The Environs of Genoa* (1:100,000): p. 80.
- 7-8. *The Riviera di Ponente from Genoa to Mentone* (1:500,000): pp. 81, 85.
9. *The Environs of Mentone* (1:114,000): p. 93.
10. *The Environs of Nice* (1:114,000): p. 102.
11. *The Riviera di Levante from Genoa to Spezia* (1:500,000): p. 104.
12. *The Environs of Rapallo (Recco-Chiavari)* (1:100,000): p. 106.
13. *The Environs of Spezia* (1:100,000): p. 108.
14. *The Environs of Pavia* (1:86,400): p. 140.
15. *Railway and Tramway Map of the Environs of Milan* (1:500,000): p. 141.
16. *The Environs of Como* (1:28,000): p. 142.
17. *The Lakes of Como and Lugano* (1:250,000): p. 146.
18. *Lago Maggiore and Lago d'Orta* (1:250,000): p. 166.
19. *The Environs of Pallanza* (1:65,000): p. 166.
20. *The Environs of Stresa* (1:65,000): p. 167.
21. *Lago di Garda* (1:500,000): p. 191.
22. *The Environs of Bologna* (1:86,400): p. 342.
23. *The Environs of Ravenna* (1:86,400): p. 343.
24. *The Environs of Florence* (1:55,000): p. 470.
25. *Environs of Vallombrosa, Camaldoli, and La Verna, with the Casentino* (1:280,000): p. 478.
26. *Key Map of Italy* (1:7,000,000): at the end of the Handbook.

#### Plans of Towns.

1. *Bergamo* (1:25,000). — 2. *Bologna* (1:13,350). — 3. *Brescia* (1:18,300). — 4. *Cremona* (1:15,000). — 5. *Ferrara* (1:20,000). — 6. *Florence* (1:10,000). — 7. *Genoa* (1:10,000). — 8. *Leghorn* (1:36,800). — 9. *Lucca* (1:27,000). — 10. *Lugano* (1:16,600). — 11. *Mantua* (1:18,000). — 12. *Mentone* (1:33,000). — 13. *Milan* (1:17,500). — 14. *Modena* (1:12,000). — 15. *Nice* (1:19,000). — 16. *Novara* (1:12,500). — 17. *Padua* (1:16,700). — 18. *Parma* (1:13,000). — 19. *Pavia* (1:20,000). — 20. *Piacenza* (1:20,000). — 21. *Pisa* (1:8,500). — 22. *Pistoja* (1:15,600). — 23. *Ravenna* (1:11,150). — 24. *Reggio* (1:14,000), with Environs. — 25. *San Remo* (1:17,100). — 26. *Turin* (1:23,500). — 27. *Venice* (1:12,500), with Environs. — 28. *Verona* (1:11,500). — 29. *Vicenza* (1:18,000).

#### Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.

1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba'). — May 29. Radetzky's victory at Curtatone. — May 30. Radetzky defeated at Goito; capit-



- ulation of Peschiera. — July 25. Radetzky's victory at Custoza. — Aug. 6. Radetzky's victory at Milan. — Aug. 9. Armistice. — Nov. 15. Murder of Count Rossi at Rome. — Nov. 25. Flight of the Pope to Gaeta.
1849. Feb. 5. Republic proclaimed at Rome. — Feb. 17. Republic proclaimed in Tuscany, under Guerazzi. — March 16. Charles Albert terminates the armistice (tendays' campaign). — March 23. Radetzky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice; Alessandria occupied by the Austrians. — Mar. 31. Haynau conquers Brescia. — April 5. Republic at Genoa overthrown by La Marmora. — Apr. 11. Reaction at Florence. — Apr. 30. Garibaldi defeats the French under Oudinot. — May 15. Subjugation of Sicily. — July 4. Rome capitulates. — Aug. 6. Peace concluded between Austria and Sardinia. — Aug. 22. Venice capitulates.
1850. April 4. Pius IX. returns to Rome.
1855. Sardinia takes part in the Crimean War.
1856. Congress at Paris. Cavour raises the Italian question.
1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — July 11. Meeting of the emperors at Villafranca. — Nov. 10. Peace of Zurich.
1860. March 18. Annexation of the Emilia (Parma, Modena, Romagna). — Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters Naples. — Sept. 18. Battle of Castelfidardo. — Sept. 29. Ancona capitulates. — Oct. 1. Battle of the Voltorno. — Oct. 21. Plebiscite at Naples. — Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.
1861. Feb. 13. Gaeta capitulates after a four months' siege. — March 17. Victor Emmanuel assumes the title of king of Italy. — June 6. Death of Cavour.
1864. Sept. 15. Convention between France and Italy.
1866. June 20. Battle of Custoza. — July 5. Cession of Venetia. — July 20. Naval battle of Lissa.
1867. Nov. 3. Battle of Mentana.
1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.
1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. — Feb. 7. Death of Pius IX. — Feb. 20. Election of Leo XIII.

### Abbreviations.

M. = Engl. mile.

hr. = hour.

min. = minute.

Alb. = Albergo (hotel).

Omn. = omnibus.

N. = north, northwards, northern.

S. = south, etc.

E. = east, etc.

W. = west, etc.

R. = room.

B. = breakfast.

D. = dinner.

A. = attendance.

L. = light.

déj. = déjeuner 'à la fourchette'.

pens. = pension.

**DISTANCES.** The number prefixed to the name of a place on a railway or high-road indicates its distance in English miles from the starting-point of the route or sub-route. The number of feet given after the name of a place shows its height above the sea-level. The letter *d*, with a date, after the name of a person, indicates the year of his death.

**ASTERISKS.** Objects of special interest, and hotels which are believed, worthy of special commendation, are denoted by asterisks.



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2. *General Map of North Italy, Eastern Half*: after the Index.
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From Modena viâ Mantua to Verona (see R. 35) and viâ Vicenza to Padua (see R. 36)] . . . . .	1½]
Padua (R. 37), and thence to Venice . . . . .	1
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Lago di Garda (R. 32) . . . . .	1½
From Desenzano viâ Brescia (R. 31) and Bergamo to Milan (RR. 30, 29) . . . . .	1

To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended: —

a. Eastern Part, starting from the Brenner Railway.

	Days
From Trent or Mori to Riva (p. 194), Lago di Garda (R. 32) . . . . .	1½
Verona (R. 34) . . . . .	1
Excursion to Mantua (p. 214) . . . . .	1½
From Verona viâ Vicenza (p. 218) to Padua . . . . .	1
Padua (R. 37), and thence to Venice . . . . .	1
Venice (R. 39) . . . . .	4
From Venice viâ Ferrara (R. 45) to Bologna . . . . .	1
Bologna (R. 46) . . . . .	1½
Excursion to Ravenna (R. 48) . . . . .	1
From Bologna to Modena (R. 43) and Parma (R. 42), see R. 41 . . . . .	1½
From Parma viâ Piacenza (p. 300) to Milan . . . . .	1½
Milan (R. 19), and excursion to Pavia (the Certosa, R. 27) . . . . .	2½
Lago Maggiore, Lago di Lugano, Lago di Como (RR. 25, 23, 25), and from Lecco viâ Bergamo and Brescia (R. 31) to Verona . . . . .	3½

b. Western Part, starting from the St. Gotthard, Splügen, or Simplon.

	Days
Lago di Como, Lago di Lugano, Lago Maggiore (RR. 22, 23, 25) . . . . .	2
Milan (R. 19) . . . . .	2
From Milan to Turin (R. 14) . . . . .	1
Turin (R. 7), and thence to Genoa (R. 11) . . . . .	1
Genoa (R. 15), and excursion to Pegli (Villa Pallavicini, p. 81) . . . . .	1
Excursion to Nice (RR. 16, 17) . . . . .	3
From Genoa viâ Novi, Voghera, and Pavia (Certosa, R. 27) to Milan . . . . .	1½

The traveller entering Italy for the first time should do so, if the season be favourable, not by rail, but by one of the Alpine passes (Splügen, Simplon, etc.), as only thus will he obtain an adequate idea of the full ethnographical significance of the Alps, which conceal so new and so strange a world from northern Europe. The luxurious character of the Italian climate, vegetation, and scenery, the soft richness of the language, and the courtly manners of the upper classes all present a striking contrast to the harsher and rougher characteristics of German Switzerland or the Tyrol. On no account, however, should he traverse these passes at night, and he should always inform himself beforehand of the condition of the diligence, and raise an energetic protest against broken windows and similar inconveniences. In spring it is advisable to wear co-

loured spectacles as a precaution against the dazzling reflection from the extensive snow-fields (p. xxvii).

### III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, *i. e.* considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, and who dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. Those who know a little Italian, and who take the usual precaution of ascertaining charges beforehand (*contrattare*, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides, etc., and in shops, will rarely meet with attempts at extortion in North Italy.†

### IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. The Italian police authorities are generally civil and obliging.

Foreign Office passports may be obtained through C. Smith & Son, 63 Charing Cross, Lee and Carter, 440 West Strand, E. Stanford, 26 Cockspur Street, Charing Cross, or W. J. Adams, 59 Fleet Street (charge 2s.; agent's fee 1s. 6d.).

**Custom House.** The examination of luggage at the Italian frontier railway-stations is generally lenient, but complaints are sometimes made as to a deficiency of official courtesy at diligence-stations. Tobacco and cigars (only six pass free) are the articles chiefly sought for. The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' luggage is

† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *ny* and *ly*. *H* is silent. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ā*, *ee*, *o*, *oo*. — In addressing persons of the educated classes '*Ella*' or '*Lei*', with the 3rd pers. sing., should always be employed (addressing several at once, '*loro*' with the 3rd pers. pl). '*Voi*' is used in addressing waiters, drivers, etc., '*tu*' by those only who are proficient in the language. '*Voi*' is the usual mode of address among the Neapolitans, but elsewhere is generally regarded as inelegant or discourteous.

passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

**Luggage.** If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person (comp. p. xvii).

#### V. Public Safety. Beggars.

**Public Safety** in North Italy is on as stable a footing as to the N. of the Alps. Travellers will naturally avoid lonely quarters after night-fall. The policeman in the town is called *Guardia*; the gend'arme in the country, *Carabiniere* (black coat with red facings and cocked hats). No one may carry weapons without a licence. Concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited.

**Begging** still continues to be one of those national nuisances to which the traveller must accustom himself. It is most prevalent at church-doors, but has also begun to increase again on roads and streets. If a donation be bestowed, it should consist of the smallest possible copper coin (2 c. or at most 5 c.).

#### VI. Gratuities. Guides.

**Gratuities.** — The traveller should always be abundantly supplied with copper coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity (*buona mano*, *mancia*, *da bere*, *sigǎro*) in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums, as liberality frequently becomes a source of annoyance and embarrassment. Thus, if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy. The following hints will be found useful by the average tourist. In private collections a single visitor should bestow a gratuity of  $\frac{1}{2}$  fr., 2-3 pers.  $\frac{3}{4}$ , 4 pers. 1 fr. For repeated visits half as much. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (e.g. uncovering an altar-piece, lighting candles, etc.) from  $\frac{1}{4}$  to 1 fr. may be given. The *Custodi* of all public collections where an admission-fee is charged are forbidden to accept gratuities.

In hotels and restaurants about 5-10 per cent of the reckoning

should be given in gratuities, or less if service is charged for. When 'service' and 'couvert' appear on the bill, no fees should be given.

**Valets de Place** (*Guide*, sing. *la Guida*) may be hired at 6-10 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

In Venice, etc., parties are frequently formed by the guides, who undertake to conduct them to all the sights at a charge of 4 fr. each person, which includes gondola-fares and fees, but, as the number is unlimited, the members of the party lose their independence. A party of 2-6 persons will find it far preferable to have a guide at their own disposal (fee about 20 fr. per day, including everything).

## VII. Railways and Steam Tramways.

**Railways.** — Northern Italy is now overspread with so complete a network of railways that the traveller will seldom use any other conveyance, except on the Alpine routes and on the lakes. The rate of travelling is very moderate, rarely reaching 30 M. per hour. The first-class carriages are tolerably comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders. Separate first and second-class compartments are reserved for ladies. Sleeping-carriages (*coupé a letti*) are provided on all the main lines at a small extra charge. Railway time is that of Central Europe.

Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia treni*' (change carriages), '*essere in coincidenza*' (to make connection), and '*uscita*' (egress). The station-master is called '*capostazione*'. Smoking compartments are labelled '*pei fumatori*', those for non-smokers '*è vietato di fumare*'. The fastest mail trains are called *Treni Direttissimi* (1st and 2nd class only) and the ordinary expresses *Treni Diretti*. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger carriages and partly of goods-waggons. The fares are about  $\frac{4}{5}$  d. per mile for third class,  $1\frac{1}{10}$  d. for second class, and  $1\frac{3}{5}$  d. for first class.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets. 'Mistakes' are far from uncommon on the part of the ticket-clerks. Besides the fare, a tax of 5 c. is payable on each ticket, and the express fares are 10 per cent higher than the ordinary. It is also important to be at the station early. The ticket-office at large stations is open 1 hr., at small stations  $1\frac{1}{4}$ - $1\frac{1}{2}$  hr. before the departure of the train. Ticket-holders alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*. The journey may be broken once when the distance exceeds 125 M., twice if it exceeds 310 M.



Passengers by night-trains from the larger stations may hire pillows (*cuscino, guancialetto*; 1 fr.). These must not be removed from the compartment.

The traveller should, if possible, know the weight of his luggage approximately, in order to guard against imposition (1 kilogramme = about  $2\frac{1}{5}$  lbs.). No luggage is allowed free, except small articles taken by the passenger into his carriage; the rate of charge is  $4\frac{1}{2}$  c. for 100 kilogrammes per kilomètre. The luggage-ticket is called *lo scontrino*. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff; and their impudent attempts at extortion should be firmly resisted. Travellers who can confine their impedimenta to articles which they can carry themselves and take into the carriages with them will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at some distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito, or depositare*; 5 c. per day for each piece, minimum 10 c.). Luggage, however, may be sent on to the final destination, though the traveller himself break the journey. At small stations the travellers should at once look after his luggage in person.

During the last few years an extraordinary number of robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xv).

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

The best collections of time-tables are the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (published monthly by the *Fratelli Pozzo* at Turin; price 1 fr.) and the *Orario del Movimento Treni e Piroscafi* (published by *Arnaboldi* at Florence; 1 fr.). Smaller editions, serving for ordinary purposes, are issued at 50 c. and 20 c., while the traveller in N. Italy may content himself with the *Orario Ufficiale il Sempione per le Ferrovie, Navigazione e Tramway dell' Italia settentrionale* (10 c.).

THROUGH TICKETS to various parts of Italy are issued in London (at the principal stations of the southern railways; by Messrs. Cook & Son, Ludgate Circus, Messrs. Gaze & Sons, 142 Strand, etc.), in Paris, and at the chief towns of Germany and Switzerland. They are generally available for 30 days or upwards. Each passenger is allowed 56lbs. of luggage free as far as the Italian frontier.

Those with whom economy is an object may save a good deal by taking return-tickets to the Swiss frontier, travelling third-class through Switzerland, and then taking circular tour tickets in Italy.

CIRCULAR TICKETS (*viaggi circolari*) to the principal towns in Italy, the Italian lakes, etc., available for 15-60 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but without a free allowance of luggage). The circular tours for Northern Italy are described in detail in the railway guides mentioned above. These tickets require

to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. If, therefore, the traveller leaves the train before the station for which his ticket has been stamped he must at once apply to the *capostazione* for recognition of the break in the journey ('*accertare il cambiamento di destinazione*'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression ('*vale per riprendere alla stazione . . . il viaggio interrotto a . . .*'). If this ceremony be neglected the holder of the ticket is required to pay full fare for the omitted portion of the route for which the ticket is issued.

RETURN TICKETS (*Biglietti d'andata e ritorno*) may often be advantageously used for short excursions. They are generally available for one day only, but those issued on Saturdays and the eves of festivals are available for three, those issued on Sundays and festivals for two days. It should also be observed that if the traveller alights at a station short of his destination he forfeits the part of the ticket between this point and the station to which the ticket is issued; he may, however, use his ticket for returning from the station at which he alighted.

Within the last few years a system of Steam Tramways (*Tramvia a Vapore*) has been developed in North Italy, which entirely throws into the shade anything of the kind hitherto attempted in Great Britain or America. The principal centres of this system are Milan and Turin (see pp. 117, 25). These tramways are on the whole of little importance for the tourist, but facilitate a visit to several interesting little towns at some distance from the great railway-routes. The rate of speed attained on them is about half that of the ordinary railways. Comp. *Il Sempione* (see p. xvii).

### VIII. Hotels.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 2½-5 fr., bougie 75 c. to 1½ fr., attendance (exclusive of the 'facchino' and portier) 1 fr., table d'hôte 4-6 fr. The charge for dinner does not include wine, which is usually dear and often poor. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. The charges for meals furnished in private rooms or at unusual times are much higher. The cuisine is a mixture of French and Italian. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them. Rooms on the groundfloor should be avoided.

The SECOND CLASS HOTELS are thoroughly Italian in their arrangements, and are rarely very clean or comfortable. The charges are little more than one-half of the above: room 1-3, attendance



$\frac{1}{2}$ , omnibus  $\frac{1}{2}$ -1 fr. They have no table d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured at any hour. Fair native wines, usually on draught, are furnished in these houses at moderate prices. Morning coffee, especially in the smaller towns, is usually taken at a café and not at the inn. It is everywhere customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio e candela*; and the price of the dinner (if not *à la carte*) should also be agreed upon (2-4 fr., with wine  $2\frac{1}{2}$ - $4\frac{1}{2}$  fr.). These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies, when at home in Italian; the new-comer should frequent hotels of the first class only. — As matches are rarely found in these hotels, the guest should provide himself with a supply of the wax-matches (*cerini*) sold in the streets (1-2 boxes 5 c.). Soap is also a high-priced 'extra'.

The PENSIONS of Venice and Florence also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

HÔTELS GARNIS are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

PRIVATE APARTMENTS are recommended for a prolonged stay. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. Comp. p. xxviii.

Money and other valuables should either be carried on the person or entrusted to the landlord in exchange for a receipt.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller in N. Italy will rarely suffer from this shortcoming even in hotels of the second class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti*) or camphor somewhat repels their advances. The *zanzare*, or gnats, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzariere*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit lamp is also recommended, and pastilles (*fidibus contro le zanzare*) may be purchased at the principal chemists' for the same purpose (see p. 235). A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana)*; collar, *il solino, il colletto*; cuff, *il polsino*; drawers, *le mutande*; woollen under-shirt, *una flanella* or *giubba di flanella*; petticoat, *la sottana*; stocking, *la calza*; sock, *la calzettina*; handkerchief (silk), *il fazzoletto (di seta)*. To give out to wash, *dare a bucato (di bucato, newly washed)*; washing list, *la nota*; washerwoman, landdress, *la stiratrice, la lavandaja*; buttons, *i bottoni*.

### IX. Restaurants, Cafés, Osterie.

**Restaurants** of the first class (*Ristoranti*) in the larger towns resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. They are frequented chiefly between 5 and 8. Breakfast or a light luncheon before 1 o'clock may be more conveniently obtained at a café (p. xxi). Dinner may be obtained *alla carta* for 1½-3 fr., and sometimes *a prezzo fisso* for 2-5 fr. The waiters expect a gratuity of 2-5 soldi. The diner who wishes to confine his expenses within reasonable limits should refrain from ordering dishes not mentioned in the bill of fare. The waiter is called *camerière* (or *bottega*), but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions he may be checked with the word '*basta*'. The diner calls for his bill (which should be carefully scrutinized) with the words '*il conto*'.

List of the ordinary dishes at the Italian restaurants.

*Antipasti, Principii*, relishes taken as whets (such as sardines, olives, or radishes).

*Minestra* or *Zuppa*, soup.

*Brodo* or *Consumè*, broth or bouillon.

*Zuppa alla Santè*, soup with green vegetables and bread.

*Gnocchi*, small puddings.

*Minestra di riso con piselli*, rice-soup with peas.

*Risotto (alla Milanese)*, a kind of rice pudding (rich).

*Paste asciutte*, macaroni, *al sugo e al burro*, with sauce and butter; *al pomodoro*, with tomatoes.

*Salami*, sausage (usually with garlic, *aglio*).

*Pollo*, or *pollastro*, fowl.

*Potaggio di pollo*, chicken-fricassée.

*Anitra*, duck.

*Gallinaccio*, turkey.

*Stufatino, Cibreo*, ragout.

*Crochetti, croquettes*.

*Pasticcio*, pâté, patty.

*Erbe*, vegetables.

*Contorno, Guarnizione*, garnishing, vegetables, usually not charged for.

*Asparagi*, asparagus.

*Spinaci*, spinach.

*Carne lessa, bollita*, boiled meat; *in umido, alla genovese*, with sauce; *ben cotto*, well-done; *al sangue, all' inglese*, underdone; *ai ferri*, cooked on the gridiron.

*Manzo*, boiled beef.

*Fritto, una Frittura*, fried meat.

*Fritto misto*, a mixture of fried liver, brains, artichokes, etc.

*Frittata*, omelette.

*Arrosto*, roasted meat.

*Arrosto di vitello*, or *di mongana*, roast-veal.

*Bistecca*, beefsteak.

*Majale*, pork.

*Montone*, mutton.

*Agnello*, lamb.

*Capretto*, kid.

*Coscietto*, loin.

*Testa di vitello*, calf's head.

*Fegato di vitello*, calf's liver.

*Bracioletta di vitello*, veal-cutlet.

*Rognoni*, kidneys.

*Costoletta alla minuta*, veal-cutlet with calves' ears and truffles; *alla Milanese*, baked in dough.

*Esgaloppe*, veal-cutlet with bread-crumbs.  
*Palate*, potatoes.  
*Quaglia*, quail.  
*Tordo*, field-fare.  
*Lodöta*, lark.  
*Pesce*, fish.  
*Sfoglìa*, a kind of sole.  
*Funghi*, mushrooms (often too rich).  
*Presciutto*, ham.  
*Uova*, eggs; *da bere*, soft-boiled; *dure*, hard-boiled; *al piatto*, poached.  
*Polenta*, boiled maize.  
*Insalata*, salad.  
*Carciofi*, artichokes.  
*Piselli*, peas.  
*Lenticchie*, lentils.  
*Cavoli fiori*, cauliflower.  
*Gobbi*, *Cardi*, artichoke stalks (with sauce).  
*Zucchini*, marrow, squash.  
*Fave*, beans.  
*Fagiolini*, *Cornetti*, French beans.  
*Mostarda*, simple mustard.  
*Mostarda inglese* or *Senäpe*, hot mustard.

*Sale*, salt.  
*Pepe*, pepper.  
*Ostriche*, oysters (good in winter only).  
*Dolce*, sweet dish.  
*Zuppa inglese*, a favourite sweet dish.  
*Budino* (in Florence), pudding.  
*Frutta*, *Giardinetto*, fruit-desert.  
*Crostata di frutti*, fruit-tart.  
*Crostata di pasta sfoglìa*, a kind of pastry.  
*Fragöle*, strawberries.  
*Pera*, pear.  
*Pomi*, *Mele*, apples.  
*Pèrsici*, *Pesche*, peaches.  
*Uva*, bunch of grapes.  
*Fichi*, figs.  
*Noci*, nuts.  
*Limone*, lemon.  
*Arancio* or *portogallo*, orange.  
*Finocchio*, root of fennel.  
*Pane francese*, bread made with yeast (the Italian is made without).  
*Formaggio*, *cacio*, cheese (*Gorgonzola*, *Stracchino*).

The **Wine Shops** (*Osterie*) are almost exclusively frequented by the lower ranks, except in Tuscany. Bread, cheese, and eggs are usually the only viands provided.

Wine (*vinò da pasto*, table-wine; *nero*, red; *bianco*, white; *dolce*, *pastoso*, sweet; *asciutto*, dry; *del paese*, *nostramo*, wine of the country) is usually supplied in bottles one-half, one-fourth, or one-fifth of a litre (*un mezzo litro*; *un quarto*; *un quinto* or *bicchiere*). The prices are often inscribed on the outside of the shop ('6', '7', '8', meaning that half-a-litre costs 6, 7, or 8 soldi). Wines of a better quality are sold in ordinary quarts and pints.

In the NORTH OF ITALY the following are the best wines: the carefully manufactured Piedmontese brands, *Barölo*, *Nebiolo*, *Grignolino*, *Barbèra*, and the sparkling *Asti spumante*; *Valtellina*, known also in E. Switzerland; the Vincentine *Marzemino* and *Breganze* (a white sweet wine); the Paduan *Bagnöli*; the Veronese *Valpolicella*; in the province of Treviso, *Conegliano*, *Raboso di Piave*, *Prosecco*, and *Verdiso*; in Udine, *Refosco*; the wine of *Bologna*, partly from French vineyards; *Lambrusco*, etc.

In TUSCANY the best wines (almost all red) are: *Chianti* (best *Broglìo*), *Rufina* (best *Pomino*), *Nipozzano*, *Altomena*, and *Carmignano*, and *Aleatico* (sweet). *Orvieto* and *Montepulciano* are produced farther to the south. — In Tuscany a 'fiasco', or straw-covered flask holding three ordinary bottles, is generally brought, but only the quantity consumed is paid for. Smaller bottles may be obtained: *mezzo fiasco* (1/2), *quarto fiasco* (1/4), *ottavino* (1/8).

**Cafés** are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices, coffee, vermouth (usually with Seltzer water), etc. The tobacco smoke is often very dense.

*Caffè nero*, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (30-50 c.); or *caffè e latte*, i.e. with the milk served separately, may be preferred. *Chocolata* (*cioccolata*) costs 30-50 c. Roll (*pane*) 5, with butter (*pane al burro*) 20 c. Cakes or biscuits (*paste*) 5-15 c. — The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs.

Ices (*gelato*) of every possible variety are supplied at the cafés at

30-90 c. per portion; or half a portion (*mezzo*) may be ordered. *Sorbetto*, or half-frozen ice, is much in vogue in the forenoon. *Granita* is water-ice (*limonata*, lemon; *aranciata*, orange; *di caffè*, coffee). *Gassosa*, aerated lemonade, is also frequently ordered. The waiters, who expect a sou or more, according to the amount of the payment, are apt to be inaccurate in changing money.

The principal Parisian and Viennese newspapers (*giornali*) are to be found at all the larger cafés, English less often. Italian papers (usually 5 c.) are everywhere offered by newsvendors.

**Cigars** (*Sigari*) in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Scelti Romani*, *Virginias*, *Vevays*, *Pressati*, *Cavours*, *Napoletani*, *Toscani*, *Minghetti*, etc.) vary from 7½ to 18 c. Good imported cigars may be bought at the best shops in the large towns for 25-60 c. each, and also foreign cigarettes. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

### X. Sight, Theatres, Shops, etc.

**Churches** are open in the morning till 12 or 12.30, and generally again from 4 to 7 p.m., while the most important are often open the whole day. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those which are always kept covered are shown by the verger (*sagrestano* or *nonzolo*), who expects a fee of 30-50 c. from a single traveller, more from a party.

**Museums**, picture-galleries, and other collections are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays gratis. Artists are admitted without charge. Gratuities are forbidden.

The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), the Monday and Tuesday during the Carnival, Palm Sunday, Easter Sunday, Ascension Day (*Ascensione*), Whitsunday, Fête de Dieu (*Corpus Christi*), the Fesia dello Statuto (first Sunday in June), Assumption of the Virgin (*Assunzione*; 15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (25th Mar.), All Saints' Day (1st Nov.), and on Christmas Day. A good many other days are also sometimes observed as holidays, such as the Thursday before the Carnival (*Giovedì grasso*), the day sacred to the local patron-saint, and the birthdays of the king (14th Mar.) and queen (20th Nov.). — For Florence, comp. p. 393.

**Theatres.** Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit (*platēa*), to which the '*biglietto d'ingresso*' gives access, is the usual resort of the men, while the boxes and sometimes the stalls (*scanni chiusi*, *sedie chiuse*, *poltrone*, or *posti distinti*) are frequented by ladies. A box (*palcò*)

must always be secured in advance. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The instrumental music is seldom good.

**Shops** rarely have fixed prices. It is generally enough to offer two-thirds or three-fourths of the price demanded (*'contrattare'*, to bargain). *'Non volete?'* (then you will not) is a remark which usually has the effect of bringing the matter to a speedy adjustment. Purchases should never be made in presence of a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket.

### XI. Post Office. Telegraph.

In the larger towns the **Post Office** is open daily from 8 a.m. to 8 or 8.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

**Letters** (whether *'poste restante'*, Italian *'ferma in posta'*, or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should show his visiting-card instead of pronouncing his name. Postage-stamps (*francobolli*) are sold at the post-offices and at many of the tobacco-shops. The mail-boxes (*buca* or *cassetta*) are labelled *'per le lettere'*, for letters, and *'per le stampe'*, for printed matter.

**LETTERS** of 15 grammes ( $\frac{1}{2}$  oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad (*per l'estero*) to any of the states included in the postal union (now comprising the whole of Europe as well as the United States, Canada, etc.) 25 c. The penalty (*segnatassa*) for insufficiently prepaid letters is considerable. — **Post CARDS** (*cartolina postale*) for both Italy and abroad (*per l'estero*) 10 c., reply-cards (*con risposta pagata*), inland 15 c., abroad 20 c. Post-cards with views on them pay letter-rates if sent abroad. — **LETTER CARDS** (*biglietto postale*) for the city 5 c., for Italy 20 c., for foreign countries 25 c. — **BOOK PACKETS** (*stampe sotto fascia*), 2 c. per 50 grammes, for abroad 5 c. — **REGISTRATION FEE** (*raccomandazione*) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed *'raccomandata'*, and the stamps must be affixed in front at the different corners. — **POST OFFICE ORDERS**, see p. xii.

A **PARCEL POST** exists between Italy and Great Britain, the rates and conditions of which may be ascertained at any post-office. Articles, such as flowers, etc., not liable to duty are best sent as samples of no value (*campione senza valore*) in Italy 2 c. per 50 gr., abroad 10 c.

**Telegrams.** For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr. : Great Britain 26, France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Sweden 26, Norway 34 c. To America from  $3\frac{3}{4}$  fr. per word upwards, according to the state. Within the kingdom of Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent at thrice the above rates.



## XII. Climate. Winter Stations. Seaside Resorts. Health.

By Dr. Hermann Reimer.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Arco*, *Gardone-Riviera*, *Lugano*, and *Pallanza*, thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is extremely cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of Venice are described at p. 238.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the coast from *Hyères* to *Genoa* and thence to *Leghorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent

occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50°.

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon and other places in the Rhône Valley, where it may be said without exaggeration to blow on one of every two days. As a rule this wind lasts for a period of 3-17 days at a time, rising at about 10 a.m. and subsiding at sunset; and each such period is generally followed by an interval of calm and fine weather. As the Mistral sweeps the coast from W. to E. it gradually loses its strength, so that at San Remo, for instance, it is much less violent than at Cannes or Hyères. The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While Nice has 36 rainy days between November and April, *Mentone* has 44, *Nervi* 54, and *Pisa* 63. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here

attains great luxuriance, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and several varieties of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter-sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland, *e.g.* from Nice to *Cimiez*. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza* or *Lugano*.



The average temperature of the three winter-months (December, January, and February) at the following winter-resorts is as here given: Lugano 36.5° Fahr., Pallanza 38.5°, Venice 38.75°, Arco 38.75°, Gardone-Riviera 40°, Pisa 42°, Nervi 48°, Nice 49°, Cannes 49.5°, Mentone (E. bay) 49.75°, San Remo 51°, Ajaccio 52°.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other on the Riviera, but the different parts of winter are also sharply discriminated. An uninterrupted series of warm and sunshiny days may be counted on with almost complete certainty in October and the first half of November. Then follows a rainy season, lasting till the end of the year, which restricts, but by no means abolishes, open-air exercise. January and February are generally fine and cloudless, but invalids have often to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the E. part of the Riviera (from *Mentone* to *Nervi*) than at *Hyères*, *Cannes*, and *Nice*. April and May are delightful months for those who require out-door life in a warm climate. Places such as *Nice*, *Cannes*, *Mentone*, *San Remo*, and *Nervi* naturally offer many comforts and resources in unfavourable weather which are lacking at smaller and newer health-resorts.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Cannes*, *Nice*, *Alas-sio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, *Leghorn*, and *Venice*. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually insensible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A plaid should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (*Inglesi*) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to pro-

tect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night.

**Health.** English and German medical men are to be met with in the larger cities, and in most of the wintering-stations of the Riviera. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

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# Italian Art.

A Historical Sketch by Professor Anton Springer.

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One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

INTRO-  
DUCTORY

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

CLASSIC AND  
RENAIS-  
SANCE  
PERIODS.

deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the Hellenic temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, such as those of *Selinunto* (but not all dating from the same period), and the ruined temples at *Syracuse*, *Girgenti*, and *Segesta*. On the mainland the so-called Temple of Neptune at *Paestum*, as well as the ruins at *Metapontum*, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus

gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely re-nounce independent effort. This remark applies especially to their ARCHITECTURE. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the *Doric Style*<sup>†</sup> must not be sought for at Rome. The Doric

† Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The flutings of the Doric column immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad unfluted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave; above which in the Doric order are the metopes (originally openings, subsequently receding panels) and triglyphs (tablets with two angular grooves in front, and a half groove at each end, resembling extremities of beams), and in the Ionic the frieze with its sculptured enrichments. In the temples of both orders the front culminates in a pediment. The so-called Tuscan, or early Italian column, approaching most nearly to the Doric, exhibits no decided distinctive marks; the Corinthian, with the rich capital formed of acanthus-leaves, is essentially of a decorative character only. The following technical terms should also be observed. Temples in which the columns are on both sides enclosed by the projecting walls are termed 'in antis' (antæ = end-pilasters); those which have one extremity only adorned by columns, prostyle; those with an additional pediment at the back, supported by columns, amphiprostyle; those entirely surrounded by columns, peripteral. In some temples it was imperative

column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns, nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (*e.g.* as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and though the smaller local collections of Lombardy and Tuscany may not detain the traveller long, he will undoubtedly find ample food for his admiration in the magnificent antique sculptures at Florence (the *Niobe Group*, the *Apollino*, the formerly over-rated *Medicean Venus*, etc.). — Upper Italy and Tus-

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that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc., according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which respectively indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture.



any stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may proudly boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to the lowest depths. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a short sketch of the progress of Italian art in general from the early part of the middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings of the Roman CATACOMBS. These were by no means originally the secret, anxiously-concealed places of refuge of the primitive Christians, but constituted their legally-recognised, publicly-accessible burial-places. Reared in the midst of the customs of heathen Rome, the Christian community perceived no necessity to deviate from the artistic principles of antiquity. In the embellishment of the catacombs they adhered to the decorative forms handed down by their ancestors; and in design, choice of colour, grouping of figures, and treatment of subject, they were entirely guided by the customary rules. Even the sarcophagus-sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in the pictorial, and the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term BASILICA STYLE is often employed to designate early Christian architecture down to the 10th century. The name is of great antiquity, but it is a mistake to suppose that the early Christian basilicas possessed anything beyond the mere name in common with those of the Roman fora. The latter struc-

CHRISTIAN  
PERIOD  
OF ART.

CHURCH  
ARCHITECTURE.

tures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from the churches of the Christians. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they, or the heathen temples, serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The church, however, was by no means a servile imitation of the house, but a free development from it, of which the following became the established type. In front is a quadrangular fore-court (atrium), of the same width as the basilica itself, surrounded with an open colonnade and provided with a fountain (cantharus) for the ablutions of the devout. This forms the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at RAVENNA, where during the Ostrogothic supremacy (493-552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the

BYZANTINE  
STYLE.

terior appropriately moulded with reference to the superincumbent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in the *Baptistery of the Orthodox* and *Tomb of Galla Placidia*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *S. Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of *S. Sophia*, and prevails throughout Oriental Christendom, but in the West, including Italy, only occurs sporadically. With the exception of the churches of *S. Vitale* at Ravenna, and *St. Mark* at Venice, the edifices of Lower Italy alone show a frequent application of this style.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine.

GROWTH  
OF ART IN  
ITALY.

On the contrary, notwithstanding various external influences, it underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds **ROMAN-ESQUE STYLE.** were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style**. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party-conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches

are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa, founded as early as the 11th century, or the church of S. Miniato near Florence, dating from the 12th, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. In the Baptistery of Florence (S. Giovanni) a definite Roman structure (the Pantheon) has even been imitated. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated for by the beauty of the individual edifices. While the North possesses structures of greater importance in the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At *Verona* we may mention the famous church of St. Zeno with its sculptured portals. In the same style are the cathedrals of *Ferrara*, *Modena*, *Parma*, and *Piacenza*, the church of S. Ambrogio at *Milan*, with its characteristic fore-court and façade, and that of S. Michele at *Pavia*, erroneously attributed to the Lombardi. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of *Pisa*, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The

ROMAN-  
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CHURCHES



churches of *Lucca* are copies of those at Pisa. Those of *Florence*, however, such as the octagonal, dome-covered baptistery and the church of S. Miniato al Monte, exhibit an independent style.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects (practised at Assisi by the German master Jacob), and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of S. Petronio at *Bologna*, and in numerous secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of mediæval Italian towns, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.



The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor NICCOLÒ PISANO was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 366, 368). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher interest is awakened by their peculiarly fresh and lifelike tone, indicating the enthusiastic concentration with which the master devoted himself to his task. By his son, *Giovanni Pisano*, and his followers of the *Pisan School*, ancient characteristics were placed in the background, and importance was attached solely to life and expression (*e.g.* reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and expression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **Giotto di Bondone** (1276-1336), the father of modern Italian art, with GIOVANNI CIMABUE (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master *Duccio*, who was remarkable for his sense of the beauti-

ful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that

**GIOTTO'S** Giotto's celebrity is not due to any single perfect work of  
**INFLUENCE.** art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, lifelike scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *S. Croce* (especially the choir-chapels) and *S. Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi*

and in the *Madonna dell' Arena* at *Padua*, where in 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of *Pisa* affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (*e.g.* the *Triumph of Death*), their sublimity (*Last Judgment*, *Trials of Job*), or their richness in dramatic effect (*History of St. Rainerus*, and of the *Martyrs Ephesus and Potitus*).

In the 15th century, as well as in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period *Siena* successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters *D'AVANZO* and *ALTICHIERI* (paintings in the Chapel of *S. Giorgio* in *Padua*), who far surpass *Giotto's* ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as *Florence*. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. *Florence* became the birthplace of the revolution in art effected by *Giotto*, and *Florence* was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of *Giotto*.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and

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the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious LEON BATTISTA ALBERTI, who is entitled to the same rank in the 15th century, as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of life-like character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a

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striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of

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course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

CHARACTER- These remarks will, it is hoped, convey to the reader a general  
 ISTICS OF idea of the character of the Renaissance. Those who ex-  
 RENAISSANCE-amine the architectural works of the 15th or 16th century  
 ARCHITECTURE-should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetic effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (*rustica*) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination. The *Cancelleria* is justly



considered a beautifully organised structure; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xlv), the greatest master of the **Early Renaissance**, down to those of Andrea Palladio of Vicenza (p. xlvii), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Flor- EARLY RE-  
entine *Pitti*, *Riccardi*, and *Strozzi* palaces are still based on NAISSANCE.  
the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiae, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. ii. of this Handbook, has always been regarded as pre-eminently typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the façade of the *Certosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the *Madonna della Croce* near *Crema* and several others at *Piacenza* and *Parma* (*Madonna della Steccata*). It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the *Ospedale Maggiore* at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna* (p. 322).

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *S. Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *S. Maria dei Miracoli* and the *Scuola di S. Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlvii). One of the most famous architects of N. Italy was FRA GIOCONDO of *Verona*, a monk, philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of FILIPPO BRUNELLESCHI'S labours (1379-1446), the attention is chiefly arrested by the church of *S. Lorenzo* (1425), with its two sacristies (the earlier by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near S. Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by BRAMANTE'S epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions OF THE RENAISSANCE. were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated

unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were RAPHAEL, BALDASSARE PERUZZI, the younger ANTONIO DA SANGALLO of Rome, MICHELE SAMMICHELI of Verona (p. 202), JACOPO SANSOVINO of Venice, and lastly MICHAEL ANGELO. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

The traveller will become acquainted with the works of Bramante and his contemporaries at Rome (see vol. ii. of this Hand-FAMOUS RE-  
book), but there are other places also which possess important NAISSANCE  
BUILDINGS. examples of the 'High Renaissance' style. At Florence, for example, are the *Palazzo Pandolfini* and the *Palazzo Uguccioni*, both of which are said to have been designed by RAPHAEL; the *Court of the Pitti Palace* by BART. AMMANATI; the *Palazzo Serristori* and the *Palazzo Bartolini* by BACCIO D'AGNOLO. We must also mention Mantua as the scene of the architectural labours of GIULIO ROMANO (p. 214), Verona with its numerous buildings by SAMMICHELI (e.g. the Palazzo Bevilacqua), and Padua, where GIOVANNI MARIA FALCONETTO (1458-1534) and ANDREA RICCIO, or properly BRIOSCO (S. Giustina) flourished. At Venice the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine JACOPO SANSOVINO (properly TATTI, 1477-1570), and at Genoa in those of GALRAZZO ALESSI (1500-72) of Perugia (e.g. S. Maria in Carignano).

In the middle and latter half of the 16th cent, Venice, Genoa, and Vicenza were zealous patrons of art. To this period ARCHI-  
belongs ANDREA PALLADIO of Vicenza (1518-80; p. 220), TECTURE AT  
the last of the great Renaissance architects, whose Venetian VENICE. churches (*S. Giorgio Maggiore* and *Redentore*) and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the

*Biblioteca of Sansovino* (in the Piazzetta; p. 248) over the new *Procurazie of Scamozzi* (p. 244), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works which have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (*ma-jolicas*, manufactured at Pesaro, Urbino, Gubbio, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (*intarsia*), often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot fail to gratify the taste of the most superficial observer. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetic rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century. These,

however, contrary to immemorial usage, are executed in a pictorial style. LORENZO Ghiberti (1378-1455), for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by LUCA DELLA Robbia (1400-82) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and lifelike vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualising their characters. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as *S. Croce* at Florence, the *Frari* and *SS. Giovanni e Paolo* at Venice, and the *Santo* at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the *Medici* and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at *Venice* and *Padua*).

At *Florence*, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been SCULPTORS already mentioned, and with the famous DONATELLO (PRO-OF THE RE-perly DONATO DI NICCOLÒ DI BETTI BARDI, 1386-1466), who NAISSANCE.



introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* and his *Victorious David* in bronze in the Museo Nazionale (p. 430), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *S. Lorenzo* and the sculptures in the sacristy of that church (p. 448) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in *S. Antonio at Padua*.

The next sculptor of note was ANDREA VERROCCHIO (1435-88). Most of the other masters of this period (ANTONIO ROSELLINO, MINO DA FIORE, DESIDERIO DA SETTIGNANO) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown MATTEO CIVITALI of *Lucca* (1435-1501; Altar of *St. Regulus* in the Cathedral, p. 375). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSTICI (1474-1554), who was perhaps inspired by Leonardo, and particularly ANDREA SANSOVINO (1460-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at *Florence*, of superb monuments at *Rome* (in the choir of *S. Maria del Popolo*), and of part of the sculptures which adorn the Santa Casa at *Loreto*. Northern Italy also contributed largely to the development of the plastic art. The Certosa at *Pavia*, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO AMADEO (sculptor of the huge monuments in the Cappella Colleoni at Bergamo), and, at a later period, CRISTOFORO SOLARI, surnamed IL GOBBO; *Venice* gave birth to the famous sculptor ALESSANDRO LEOPARDI (d. 1521); RICCIO or BRIOSCO wrought at *Padua*; AGOSTINO BUSTI, IL BAMBAJA (p. 120), and the above-mentioned CRISTOFORO SOLARI, were actively engaged at *Milan*; and *Modena* afforded employment to MAZZONI and BEGARELLI (p. 311), artists in terracotta, the latter of whom is sometimes compared with Correggio.

Of the various works executed by these masters, *Monumental Tombs* largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of

imagination and richness of detail displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period. Sculptures are frequently removed from their original position, PAINTING OF THE CIN- QUECENTO. many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church *del Carmine (Cappella Brancacci)* at Florence are usually spoken of as the earliest specimens of the painting of the Renaissance. This is a chronological mistake, as some of these frescoes were not completed before the second half of the 15th century; but on material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the last century to the beauties of the pre-Raphaelite period, the works of MASACCIO (1401-1428) and FILIPPINO LIPPI (1457-1504) should have been eagerly rescued from oblivion (comp. p. 398).

A visit to the churches of Florence is well calculated to convey an idea of the subsequent rapid development of the art of painting. The most important and extensive works are those of DOMENICO GHIRLANDAJO (1449-94): viz. frescoes in S. Trinità, PAINTING AT FLORENCE. and those in the choir of S. Maria Novella, which in sprightliness of conception are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in S. Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandajo's Last Supper in the monasteries of S. Marco and Ognissanti, and the work of Leonardo.) In the Dominican monastery of S. Marco reigns the pious and peaceful genius of FRA GIOVANNI ANGELICO DA FIESOLE (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty,

as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican.

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 441) is also well calculated to afford a survey of the progress of Florentine painting.

Beyond the precincts of Florence, BENOZZO GOZZOLI'S charming scenes from the Old Testament on the northern wall of the Campo Santo of Pisa (p. 367), truly forming biblical genre-pictures, PAINTING IN  
OTHER PARTS OF TUSCANY. and his scenes from the life of St. Augustine in *S. Gimignano*, FILIPPO LIPPI'S frescoes at Prato (p. 385), PIERO DELLA FRANCESCA'S Finding of the Cross in S. Francesco at Arezzo, and lastly LUCA SIGNORELLI'S representation of the Last Day in the Cathedral at Orvieto, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Arezzo and Orvieto should by no means be passed over, not only because the works they contain of Piero della Francesca and Luca Signorelli show how nearly the art even of the 15th century approaches perfection, but because both of these towns afford an immediate and attractive insight into the artistic taste of the mediæval towns of Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at Rome, where SANDRO BOTTICELLI (see p. 398), a pupil of the elder Lippi, COSIMO ROSSELLI (p. 398), Dom. Ghirlandajo, Signorelli, and Perugino have executed a number of rich compositions from the life of Moses and that of Christ.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general progress of art in Italy. Chords which are here but slightly OTHER  
SCHOOLS. touched vibrate powerfully in *Upper Italy*. The works of ANDREA MANTEGNA (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 215). — The earlier masters of the *Venetian School* (VIVARINI, CRIVELLI) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by GENTILE BELLINI (1421-1507) and his brother GIOVANNI (1426-1516), sons of Giacomo (comp. p. 241). — The Um-

brian School also, which originated at Gubbio, and is admirably represented early in the 15th century by OTTAVIANO NELLI, blending with the Tuscan school in GENTILE DA FABRIANO, and culminating in its last masters PIETRO VANNUCCI, surnamed PERUGINO (1446-1524), and BERNARDINO BETTI, surnamed PINTURICCHIO (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (*e. g.* Madonnas).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the great triumvirate, LEONARDO DA VINCI, MICHAEL ANGELO BUONARROTI, and RAPHAEL SANTI, by whom an entirely new era was inaugurated.

Leonardo's (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he also directed his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to obliterate all trace of the latter. Few of Leonardo's works

have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under ANDREA VERROCCHIO at Florence, and was a fellow-pupil of LORENZO DI CREDI, is the *Annunciation* in the Uffizi (p. 409), if it be a genuine work. Several oil-paintings, portraits (*e. g.* the two fine works in the Ambrosiana at Milan, p. 130), Madonnas, and imaginative works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. Unadulterated pleasure may, however, be taken in his drawings in the Ambrosiana and the Venice Academy (p. 261). The unfinished *Adoration of the Magi* in the Uffizi (p. 409) bears ample testimony to the fertility of his imagination, while the *St. Jerome* in the Vatican, though also unfinished, affords an insight into his technique. The best idea of his reforms in the art of colouring is obtained by an attentive examination of the works of the Milan school (LUINI, SALAINO; p. 119), as these are far better preserved than the only undoubted work of Leonardo's Milan period in Italy: the Last Supper in S. Maria delle Grazie (p. 131). Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1475-1564). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significative, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position,



at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which, however, he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His *Moses* in S. Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in S. Lorenzo at Florence, in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his Last Judgment in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496), as Florence, after the banishment of the Medici, offered no favourable field for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and worked on the *Battle Cartoon* (Florentines surprised while bathing by the Pisans), which has since disappeared. In 1505 the Pope recalled him to Rome, but the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, however, who wished to employ the artist for the glorification of his own family,

soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Façade of S. Lorenzo*, which was never completed, and then with the *Tombs of the Medici*. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (1539). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture (*St. Peter's*).

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the *Pietà* in St. Peter's occupies the highest rank. The statues of Bacchus and David (at Florence) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion in the prophets and sibyls. Notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural framework are wonderfully beautiful and spirited. The *Last Judgment*, which was executed nearly thirty years later (in 1541 according to Vasari), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were SEBASTIAN DEL PIOMBO (the Venetian), MARCELLO VENUSTI, and DANIELE DA VOLTERRA.

Whether the palm be due to Michael Angelo or to **Raphael** (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. **RAPHAEL**. The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with

each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after his father's death (1494). In 1500 he entered the studio of *Perugino* (p. liii), and probably soon assisted in the execution of some of the works of his prolific master. Of Raphael's early, or *Umbrian* period there are examples in the Vatican Gallery (*Coronation of Mary*) and the Brera at Milan (*Sposalizio of the Madonna*, 1504). On settling at *Florence* (1504) Raphael did not at first abandon the style he had learned at Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. *Leonardo*, after his return from Milan, and *Michael Angelo* were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio; and it was their example, and more particularly the stimulating influence of Leo-

nardo, that awakened the genius and called forth the highest energies of all their younger contemporaries.

The fame of the Florentine school was at this period chiefly maintained by FRA BARTOLOMMEO (1475-1517) and ANDREA DEL SARTO (1487-1531). The only works of Bartolommeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or *Pietà*), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's *Frescoes* in the *Annunziata* (court and cloisters) and in the *Scalzo* (History of John the Baptist, p. 445) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the *Salutation* of ALBERTINELLI and the *Zenobius* pictures of RIDOLFO GHIRLANDAJO in the Uffizi. The last masters of the local Florentine school were PONTORMO and ANGELO BRONZINO.

Raphael's style was more particularly influenced by his relations to Fra Bartolommeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cardinello* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Predelle* in the Vatican, the portraits of *Angelo* and *Maddalena Doni* (Pitti), and the *Portrait of Himself* (Uffizi). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including GIOVANNI ANTONIO BAZZI, surnamed IL SODOMA, whose frescoes in the Farnesina (unfortunately not now accessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as GIULIO ROMANO, PERINO DEL VAGA, ANDREA DA SALERNO, POLIDORO DA CARAVAGGIO, TIMOTEO DELLA VITE, GAROFALO, FRANC. PENNI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, *Bramante* (p. xlvii) and *Michael Angelo* occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as

was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of S. Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanze* in the Vatican, the programme for which was obviously changed repeatedly during the progress of the work, the *Tapestries*, the *Logge*, the finest work of decorative art in existence, the *Dome Mosaics* in S. Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in the second vol. of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II.* (Uffizi; a replica in the Pitti) and *Leo X. with two Cardinals* (Pitti). Besides these works we must also mention his *Cardinal Bibbiena* (Pitti), the so-called *Fornarina*, Raphael's mistress (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which may represent the same original and also recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid DECLINE set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. GIULIO ROMANO, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 217), while PERINO DEL VAGA settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and ere long ceased to exist.

The NORTHERN SCHOOLS of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael,

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DECLINE.



SCHOOLS OF N. ITALY. was successfully practised by BART. RAMENGHI, surnamed BAONACAVALLLO (1484-1542). *Ferrara* boasted of Dosso Dossi (1479-1542) and BENVENUTO TISI, surnamed GAROFALO (1481-1559). At *Verona* the reputation of the school was maintained by GIANFRANC. CAROTO.

The most important works produced in Northern Italy were those of ANTONIO ALLEGRI, surnamed CORREGGIO (1494?-1534), and of CORREGGIO. the Venetian masters. Those who visit *Parma* after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a realistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

VENETIAN SCHOOL. In examining the principal works of the VENETIAN SCHOOL, however, the traveller will experience no such dissatisfaction. From the school of Giovanni Bellini (p. lii) emanated the greatest representatives of Venetian painting — GIORGIONE, properly BARBARELLI (1477-1511), whose works have unfortunately not yet been sufficiently well identified, the elder PALMA (1480-1528), and Tiziano Vecellio (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at Mantua, and executed numerous pictures for them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of a somewhat limited cycle of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in pourtraying realistic and sensually attractive forms of existence, is proved by his numerous ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 282), the Martyrdom of St. Lawrence (p. 272),

the Presentation in the Temple (p. 259), and the Assumption (p. 261) at Venice. The St. Peter Martyr, another masterpiece, unfortunately fell a prey to the flames.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by LORENZO LOTTO, SEBASTIAN DEL PIOMBO, the BONIFAZIOS, PORDENONE, PARIS BORDONE, and JACOPO TINTORETTO frequently vie in beauty with those of the more renowned chiefs of their school. Even PAOLO CALIARI, surnamed VERONESE (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions (comp. p. 242).

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite PERIOD OF  
DECLINE. period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of ZUCCARO, D'ARPINO, TEMPESTA, and others, are encountered at Rome and Florence (cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly SECOND RE-  
VIVAL. manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study

of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. CRIST. ALLORI's Judith (p. 464) should be compared with the beauties of Titian, and the frescoes of ANNIBALE CARRACCI in the Palazzo Farnese with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by GUIDO RENI and DOMENICHINO at Rome. Beautiful oil-paintings by various masters are also preserved in the Italian galleries. Besides the public collections of Bologna, Naples, and the Vatican and Capitol, the private galleries of Rome are of great importance. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the Roman nobles, most of which owe their origin and decoration to that age. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the

18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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Among the best works on Italian art are *Morelli's Italian Painters*; *Crowe & Cavalcaselle's History of Painting in Italy and History of Painting in North Italy*; *Kugler's Handbook of Painting* (new edit. by *Sir H. Layard*); *Mrs. Jameson's Lives of the Italian Painters*; the various writings of *Dr. Jean Paul Richter*; and the works of *Mr. C. C. Perkins* on *Italian Sculpture*. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's Cicerone* (translated by *Mrs. A. H. Clough*).

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# I. Routes to Italy.<sup>†</sup>

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## 1. From Paris (*Geneva*) to Turin by Mont Cenis.

498 M. RAI WAY in 22-30½ hrs. (fares 98 fr. 80, 73 fr. 55, 53 fr. 30c.).

From Paris to (348 M.) **Culoz** (774 ft.; *Hôtel Folliet*; \**Rail. Restaurant*), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's Southern France*.

FROM GENEVA TO CULOZ, 41½ M., railway in 1¾-2½ hrs. (fares 8 fr. 10, 6 fr., 4 fr. 45c.). The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond (14 M.) *Collonges*, the Rhône flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crêdo* (2½ M.), crosses the grand *Valserine Viaduct* (275 yds. long and 170 ft. high), and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 41½ M. *Culoz*.

The train crosses the Rhône, and at stat. *Chindrieux* reaches the N. end of the *Lac du Bourget* (745 ft.), 10 M. in length, 3 M. in breadth, the E. bank of which it follows. On the opposite bank is the Cistercian monastery of *Hautecombe*.

363 M. **Aix-les-Bains** (850 ft.; *Grand Hôtel d'Aix*; *Hôtel Vénat*; *Grand Hôtel de l'Europe*; *Grand Hôtel du Nord*; *Hôtel Guiland et de la Poste*, less expensive; and many others), the *Aquae Allobrogum* or *Aquae Gratianae* of the Romans, is a celebrated watering-place with 6300 inhab., possessing sulphur-springs (113° Fahr.). In the place in front of the *Etablissement Thermal* rises the *Arch of Campanus*, a Roman tomb of the 3rd or 4th cent., built in the shape of a triumphal arch.

370 M. **Chambéry** (880 ft.; *Hôtel de France*; *Hôtel du Commerce*; *Hôtel des Princes*), beautifully situated on the *Leisse*, with 20,900 inhab., is the capital of the Department of Savoy, and an archiepiscopal see.

377 M. *Chignin-les-Marches*. — 380 M. *Montmélian* (921 ft.; Buffet). The ancient castle was long the bulwark of Savoy against France until its destruction in 1705 by Louis XIV. The train con-

<sup>†</sup> Approaches to Italy through France, see *Baedeker's Southern France*.

tinues to ascend the valley of the *Isère*. 382½ M. *Cruet*. — 385 M. *St. Pierre d'Albigny* (Buffet), the junction of the branch-line to *Albertville* and (32 M.) *Moûtiers-en-Tarentaise* (p. 43); the town lies opposite on the right bank, commanded by the ruins of a castle. — Near (388 M.) *Chamousset* the line turns to the right, and traverses the valley of the *Arc* (*Vallée de Maurienne*), which here joins the *Isère*. 393 M. *Aiguebelle*; 413 M. *St. Jean de Maurienne*; 421 M. *St. Michel* (2330 ft.). The train crosses the *Arc* several times. Numerous tunnels. — 427 M. *La Praz* (3135 ft.).

431 M. *Modane* (3495 ft.; *Rail. Restaurant*, déj. with wine 4 fr.; *Hôtel International*, R. 3, B. 1½ fr.) is the seat of the French and Italian custom-house authorities (change carriages).

The train (view to the right) describes a wide curve round the village, and passing through two short tunnels, enters the great **Mont Cenis Tunnel**, by which the *Col de Fréjus* (8470 ft.) is penetrated in a S.E. direction, though the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel (7¾ M. in length; N. entrance 3800 ft., S. entrance 4160 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4090 ft.) was completed in 1861-1870 under the superintendence of the engineers Sommeiller, Grandis, and Grattoni at a total cost of 75,000,000 fr. The tunnel is 26 ft. wide, 19 ft. high, and has two lines of rails. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The transit occupies 25-30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

At the S. end of the tunnel, 5 M. from the frontier, is (445 M.) *Bardonnecchia* (4125 ft.), the first Italian station. The best views are now to the left. Two tunnels. Stat. *Beaulard*. Near stat. *Oulx* (3500 ft.), the Roman *Villa Martis*, the line enters the picturesque valley of the *Dora Riparia*. Beyond a bridge and two tunnels is (446 M.) *Salbertrand* (3303 ft.). The river is again crossed. Before the next station, nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles*, with the frontier fortress of that name; farther on, a fine waterfall. — 461½ M. *Chiomonte*, or *Chaumont* (2525 ft.). Then several tunnels and aqueducts. The valley contracts and forms a wild gorge (*Le Gorgie*), of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the *Roche Melon* (11,604 ft.), the *Roche Michel*, and other peaks towering above it. When the valley expands, *Susa*, with its Roman triumphal arch, comes in sight on the left (see p. 48). — 466½ M. *Meana* (1950 ft.), 1 M. from *Susa*, lies 325 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut woods, and crosses the *Dora*. — 471 M. *Bussoleno* (1425 ft.), the junction of the branch-line to *Susa* described at p. 48.

At (476 M.) *Borgone* the *Dora* is crossed. 479 M. *S. Antonino*

481 M. *Condove*. — 483 M. *S. Ambrogio* (1160 ft.), high above which, on a rocky eminence to the right, rises the abbey of *La Sagra di S. Michele* (3110 ft.), remarkable for its tombs which convert dead bodies into natural mummies. At (486 M.) *Avigliana*, with a large dynamite factory, the valley expands into a broad plain. 487 M. *Rosta*; 490 M. *Alpignano*; 492½ M. *Collegno*. — 498 M. *Turin*, see p. 25.

## 2. From Brig over the Simplon to Domodossola.

41 M. *DILIGENCE* from Brig over the Simplon to Domodossola twice daily in summer in 8¾ hrs. (in the reverse direction 9½ hrs.; fare 16 fr. 5, coupé 19 fr. 40 c.). Luggage for the morning diligence must be delivered the night before. *EXTRA POST* with two horses 88 fr. 40 c. Private carriage hired at the Brig hotels, with one horse 45, two horses 80-90 fr.

**Brig**, French *Brigue* (2245 ft.; *Hôtel des Couronnes et Poste; Angleterre*, and others; *Railway Restaurant*), a well-built little town, with a turreted château, is the terminus of the railway (see *Baedeker's Switzerland*), and the beginning of the Simplon Route, constructed by order of Napoleon in 1800-1806, which here quits the valley of the Rhône, and ascends in numerous windings.

9 M. *Bérisal* (5005 ft.), the Third Refuge (*Hôtel de la Poste*). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps to the N., from which the *Aletsch Glacier* descends. The part of the road between the Fifth Refuge (6345 ft.) and the culminating point is protected from avalanches by several galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Rhône Valley.

Beyond the summit of the **Simplon Pass** (6590 ft.) is the *Hospice* (accommodation), a spacious building 6¼ M. from Bérisal. A broad valley, bounded by snow-capped heights and glaciers, forms the highest portion of the pass. The *Raut Glacier* is conspicuous on the mountains to the S.; to the E. rises the *Monte Leone* (11,660 ft.).

21 M. **Simplon**, Ger. *Simpeln*, Ital. *Sempione* (4855 ft.; *Poste, R., L., & A.* 3½ fr.; *Hôtel Fletschhorn*). The road now describes a long curve to the S., which pedestrians may cut off by a rough path. At the *Algaby Gallery* begins the wild and grand *\*Ravine of Gondo*. At the end of the last and longest of the cuttings by which the road penetrates the rocks the *Fressinone* (or *Alpienbach*) forms a fine waterfall, which is crossed by a slender bridge; on both sides the rocks tower to a dizzy height, presenting a most imposing picture. *Gondo* (2815 ft.) is the last Swiss village; ½ M. beyond it is the Italian boundary-column, and ¼ M. farther is *S. Marco*, the first Italian village.

30 M. **Iselle** (2155 ft.; *Posta*) is the seat of the Italian custom-house. The valley, although now less wild, continues to be extremely picturesque. It unites with the broad and fertile valley o

the *Tosa (Val Antigorio)* at the bridge of *Crevöla*, 100 ft. in height, below which it is called the *Val d'Ossöla*. The scenery now assumes a distinctly Italian character.

41 M. **Domodossola** (905 ft.; *Hôtel de la Ville et Poste*, R., L., & A. 4-4½, D. 4-5 fr.; *Hôtel d'Espagne*, well spoken of; *Albergo Nazionale*; *Corona Grossa*; *Pesce*, unpretending), the ancient *Oscela*, a small town with 2200 inhab., beautifully situated. The *Palazzo Silva* (16th cent.) contains a small museum. The *Calvary Hill*, ½ hr. to the S., commands a superb view.

About 4½ M. to the W. lies *Bognanco* (2083 ft.), the chief place of the valley of that name, with mineral springs and a hydropathic establishment.

RAILWAY from Domodossola to *Gravellona* (for *Pallanza* and *Stresa*) and to *Novara*, see R. 26.

### 3. From Lucerne to Lugano, Chiasso, and Como (*Milan*). *St. Gotthard Railway.*

RAILWAY to (144 M.) *Chiasso* in 6-9¼ hrs. (fares 32 fr., 22 fr. 40 c., 16 fr.; through-fares to *Milan*, 177 M., 35 fr. 70, 25 fr. 65, 17 fr. 65 c.; sleeping compartment 11 fr. 80 c. extra). — A table-d'hôte dinner (3½ fr. includ. wine) for passengers by the day-express is provided at *Göschenen*, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. Finest views from *Lucerne* to *Flüelen* to the right, from *Flüelen* to *Göschenen* to the left, and from *Airolo* to *Bellinzona* to the right.

The \**St. Gotthard Railway*, constructed in 1872-82, at a total cost of 238 million francs, is one of the most stupendous engineering enterprises of modern times. The highest point of the railway is in the middle of the great tunnel and is 3787 ft. above the level of the sea. The maximum gradient is 1:4, the shortest curve-radius 330 yds. The inclines have partly been surmounted by large spiral tunnels, of which there are three on the N. side of the *St. Gotthard* and four on the S. In all the railway has 56 tunnels (with an aggregate length of 25 M.), 32 large bridges, 24 minor bridges, and 10 viaducts. The great tunnel alone cost nearly 57 million francs. *Louis Favre*, the engineer, died of apoplexy in the tunnel on July 19th, 879.

The \**Steamboat Voyage* on the Lake of *Lucerne* from *Lucerne* to *Flüelen* is much pleasanter than the railway journey, and is recommended to those who are not pressed for time. Comp. *Baedeker's Switzerland*.

**Lucerne.** — SCHWEIZERHOF & LUZERNERHOF; HÔTEL NATIONAL; BEAUVIVAGE; EUROPE; ANGLETERRE; CYGNE; HÔTEL DU RIGI; all on the lake; the first-named are on a large scale. HÔTEL DU LAC and ST. GOTTHARD, both near the station. BALANCES, on the Reuss. — ENGEL, ADLER, RÖSSLER, POSTE, MOHR, all unpretending.

*Lucerne* (1437 ft.), the capital of the canton of that name, is beautifully situated at the efflux of the *Reuss* from the *Lake of Lucerne*. The celebrated *Lion of Lucerne*, designed by *Thorvaldsen*, lies ¼ M. to the N. of the *Schweizerhof-Quai*. The best view is obtained from the *Gütsch* (1722 ft.), at the N.W. end of the town, ¾ M. from the station (wire-rope railway in 3 min.).

The railway leads viâ (11 M.) *Rothkreuz*, junction of the line to *Zürich*, skirts the *Lake of Zug*, and beyond (25 M.) *Brunnen* reaches the \**Urner See* or E. arm of the *Lake of Lucerne*, along the banks of which it runs through a succession of tunnels, some of great length.

Beyond (36 M.) *Flüelen* (1435 ft.; *Kreuz, Adler*, etc.) the train ascends the broad valley of the *Reuss*, viâ (38 M.) *Altdorf* and (41½ M.) *Erstfeld*, where a heavier locomotive is attached to the train.

The most interesting part of the railway begins at (45 M.) *Amsteg* (1760 ft.). Immediately beyond the station the train pierces a projecting rock by means of the *Windgelle Tunnel*, crosses the *Kerstelenbach* by an imposing bridge, and is then carried through the slope of the *Bristenstock* by means of two tunnels, and across the *Reuss* by an iron bridge 256 ft. high. We now follow the left bank of the picturesque *Reuss* valley, traversing the *Inschi Tunnel* and crossing the *Inschialpbach*, cross the *Zraggenthal* by means of a viaduct, and skirt the mountain through three tunnels and a long cutting and over a viaduct.

Beyond (50 M.) *Gurtellen* (2300 ft.) the train crosses the *Gorneren-Bach* and the *Haeigrigen-Bach* and enters the *Pfaffensprung Loop Tunnel* (1635 yds.). On emerging from the upper end of the tunnel, which is 115 ft. above the lower, the train proceeds through three shorter tunnels and over several bridges, and beyond the *Wattinger Loop Tunnel* (1199 yds. long; 76 ft. of ascent) again crosses the *Reuss* and penetrates another tunnel to —

55 M. *Wasen* (3055 ft.), a considerable village with a loftily situated church, commanding an admirable survey of the bold structure of the railway. The imposing *Middle Meienreuss Bridge* (260 ft. high), a short tunnel, and the *Leggistein Loop Tunnel* (1204 yds. long, 82 ft. of ascent) now carry us to the third or *Upper Meienreuss Bridge* (148 ft. high), grandly situated. We then pass through the short *Meienkreuz Tunnel* and obtain a view of the windings just traversed. Opposite rises the *Rienzer Stock* (9785 ft.). We next cross two fine bridges, penetrate the *Naxberg Tunnel* (1 M. long; ascent of 118 ft.), and span the deep gorge of the *Goeschenen-Reuss* by a bridge 161 ft. high (view of the *Goeschenen-Thal* to the right, with the beautiful *Dammafirn* in the background).

60 M. *Goeschenen* (3640 ft.; \**Rail. Restaurant*, comp. p. 4).

Immediately beyond the station the train crosses the *Gotthard Reuss* and enters the great \**St. Gotthard Tunnel*, which runs nearly due S., 5-6000 ft. below the highest point of the mountain. The tunnel is 16,309 yds. or about 9¼ M. in length, 28 ft. wide, and 21 ft. high. It is laid with a double line of rails, and is lined with masonry throughout. Express trains take 16 min. to pass through the tunnel, slow trains 25 min.; lanterns are placed on each side of the tunnel at intervals of 1000 mètres, numbered I to XV, the even numbers being on the right side and the uneven on the left. — At the S. end of the tunnel, to the right, are some new fortifications.

70 M. *Airölo* (3755 ft.), in the upper *Ticino Valley* (*Valle Leventina*). The scenery here still retains quite an Alpine character.

Beyond *Airölo* the train crosses the *Ticino*, which descends from the *Val Bedretto* opening to the right, passes through the *Stalvèdro*



*Tunnel* (about  $\frac{3}{4}$  M. long), and enters the *Stretto di Stalvedro*. On the left bank of the Ticino the high-road runs through four rock-cuttings. The valley expands near (73 M.) *Ambri-Piotta*. To the left lies *Quinto*. Beyond (76 M.) *Rodi-Fiesso* (3100 ft.) the *Monte Piottino* projects into the valley on the N. The Ticino has worn a course for itself through the mountain, and descends the gloomy gorge in a series of waterfalls. The railway crosses the Ticino, passes through two short tunnels, and enters the *Freggio Loop Tunnel* (1 M. in length), from which we emerge, 118 ft. lower, in the *Piottino Gorge*. We again cross the Ticino in the midst of the grandest scenery, and then thread two short tunnels, the *Prato Loop Tunnel* (1 M. long; 111 ft. of descent), and another short tunnel, beyond which we enjoy a view of the beautiful valley of Faido. Crossing the Ticino and going through another tunnel, we reach —

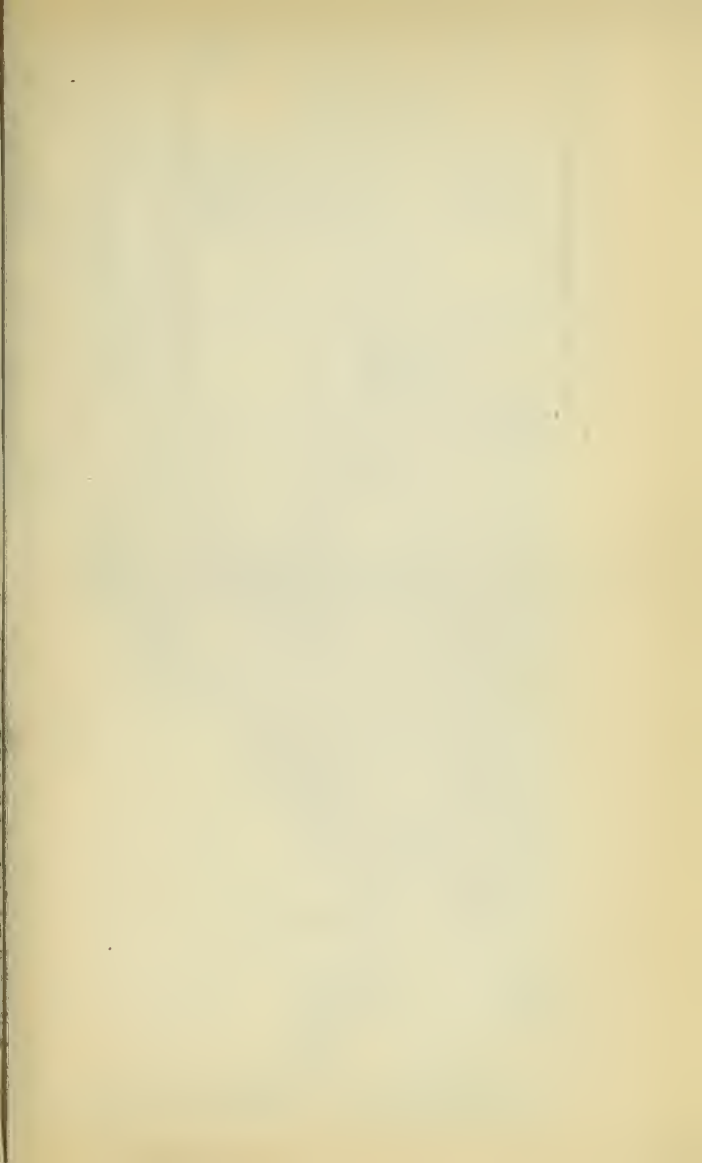
82 M. **Faido** (2485 ft.), the capital of the *Leventina*, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall.

The train now follows the left bank of the Ticino, traversing a beautiful district, richly wooded with walnut and chestnut trees. To the right lies *Chiggiogna*, with an old church. Near (86 M.) *Lavorgo* the *Cribiasca* forms a fine waterfall on the right. Farther on, the Ticino forces its way through the picturesque *Biaschina Ravine* to a lower region of the valley. The railway descends about 300 ft. on the left bank by means of two loop-tunnels, one below the other in corkscrew fashion: viz. the *Pianotondo Loop Tunnel* (nearly 1 M. long; 115 ft. of descent), beyond a short tunnel and a viaduct, and the *Travi Loop Tunnel* (nearly 1 M. long; 118 ft. of descent), beyond another short tunnel and viaduct. The train has now reached the lower zone of the *Valle Leventina*, and crosses and recrosses the Ticino on either side of (90 M.) *Giornico* (1480 ft.). On the right is the pretty fall of the *Cramosina*. 94 M. *Bodio* (1090 ft.). Beyond *Polleggio*, the *Brenno* descends from the *Val Btenio* on the left, and is crossed by a double bridge. The valley of the Ticino now expands and takes the name of *Riviëra*. Luxuriant vines, chestnuts, walnuts, mulberries, and fig-trees remind the traveller of his proximity to 'the garden of the earth, fair Italy'.

97 M. **Biasca** (970 ft.; *Rail. Restaurant*), with an old Romanesque church on a hill. From the station a series of oratories ascends to the *Petronilla Chapel*, near which is the pretty *Froda* or *St. Petronilla Fall*.

The train proceeds in the valley of the Ticino, here divided into many arms. It passes through two tunnels. 101 M. *Osogno* (870 ft.). — 105 M. *Claro* (830 ft.), at the foot of the *Pizzo d'Claro* (8920 ft.), with the monastery of *S. Maria* on the hillside. Beyond (107 M.) *Castione* the train passes the mouth of the *Val Mesocco* and crosses the *Moësa*. The train then passes through a tunnel, beyond which we obtain a magnificent view of *Bellinzona*.

109 M. **Bellinzona** (760 ft.; *Railway Restaurant*; *Hôt.-Pens*











*Suisse et de la Poste*; *Cervo*; *Albergo-Ristorante Ferrari*), the capital of the canton of Ticino, with 3300 inhab., is the junction for Locarno (p. 161) and Luino (p. 163). Above it rise three picturesque castles: the *Castello Grande*, on an isolated hill to the W., the *Castello di Mezzo*, and the *Castello Corbario* to the E.

The railway to Lugano and Milan passes through a tunnel (300 yds.) below the *Castello di Mezzo*. At (111 M.) *Giubiasco* the railways to the Lago Maggiore (see pp. 57, 161) diverge to the right. Our line approaches the foot of the mountains near *Camorino*, and ascends the slopes of *Monte Cenere* through walnut and chestnut trees. *S. Antonio* lies below on the right; then *Cadenazzo* (p. 57). Two tunnels. \*View of the Ticino Valley and the influx of the Ticino into the Lago Maggiore, improving as we ascend. The train then penetrates the *Monte Cenere* by means of a curved tunnel (1 M. long), 1435 ft. above the sea-level and about 370 ft. below the summit of the pass. At the S. end of the tunnel, in a sequestered valley, lies (118½ M.) *Rivera-Bironico* (1420 ft.). The train then skirts the *Leguana*, which soon unites with the *Vedeggio*, a stream descending from *Mte. Camoghè* (p. 11), to form the *Agno*. Short tunnel. 124 M. *Taverne* (1130 ft.). Beyond *Lamone* (1033 ft.) the train quits the Agno and threads a final tunnel.

128 M. *Lugano*. — The Railway Station (1110 ft.; Pl. C, 2; \**Restaurant*) lies on the hill above the town, of which as well as of the lake it commands a fine view. Besides the road there are a shorter footpath and a CABLE TRAMWAY (*Funicolare*; comp. Pl. C, 2, 3), to the right of the exit from the station (fares up 40 or 20 c., down 20 or 10 c.); but travellers with heavy luggage will find a cab or a hotel omnibus more convenient. — The STEAMBOATS (to Porto Ceresio and Ponte Tresa and to Porlezza, see p. 155; to Capolago, on the Generoso Railway, see p. 12) have three piers: *Lugano-Città*, at the Piazza Giardino (Pl. D, 3), *Lugano-Parco*, near the Hôtel du Parc (Pl. C, 4), and *Lugano-Paradiso* (Pl. B, 6), for Paradiso and the Mte. S. Salvatore.

Hotels (the chief of which send omnibuses to meet the trains and steamers). *On the lake*: \*HÔTEL DU PARC (Pl. a; B, C, 4), in an old monastery, with shady garden (band twice a day) and the dépendances of *Belvedere*, *Villa Ceresio*, and *Beau-Séjour* (Pl. b, B 4; the last, with fine garden, alone open in winter), R., L., & A. 4-6, B. 1½, déj. 3, D. 5, omn. 1½, pens. 8-11 fr.; \*GRAND-HÔTEL SPLENDIDE (Pl. c; B, 5), farther to the S., R. from 3, L. 1, A. 1, B. 1½, déj. 3½, D. 5, omn. 1½, pens. 9-12 fr. HÔT.-PENS. LUGANO (Pl. e; C, 3), with a small garden; HÔTEL GARNI WALTER, on the quay, adjoining the last, with about 50 bedrooms and a restaurant, déj. 2, D. 2½ fr.; HÔT.-RESTAURANT AMERICANO (Pl. f; D, 3), Piazza Giardino, with a good restaurant, déj. 2½, with wine 3, D. 3-3½, with wine 4, pens. 6 fr. — *In the town*: HÔTEL-RESTAURANT SUISSE (Pl. g; D, 3), near the Piazza Giardino, well spoken of, R., L., & A. 2½-4, B. 1½, déj. 2½, D. 3½ fr.; PENSION ZWEIFEL, 4-5 fr. — *Near the Station*: \*HÔT.-PENS. BEAUREGARD (Pl. i; B, 3), to the S. of the station, on the hill, R., L., & A. 2½-4, B. 1¼, déj. 2½, D. 3½, pens. 7½-10 fr.; \*HÔTEL ST. GOTTHARD (Pl. k; C, 3), R. 2½, L. ½ fr., A. 60 c. B. 1½, D. 4 fr.; still farther to the S., HÔT.-PENS. PASKAY, Italian, well spoken of; \*HÔTEL WASHINGTON (Pl. d; C, 1), in a lofty and open situation to the N., R., L., & A. 3-3½, B. 1¼, déj. 2½, D. incl. wine 4, excl. wine 3½, pens. 6-8 fr. Below the station: \*HÔT.-PENS. ERICA (Pl. l; C, 2), R., L., & A. 3, déj. 2½, D. 3½ fr.; \*HÔTEL DE LA VILLE & PENS. BON-AIR (Pl. o; C, 2), pens. 5-7 fr.; HÔTEL ZÜRICH, well spoken of; PENS. INDUNI, unpretending. — At *Paradiso* (p. 9), ¾ M. to the S.: HÔT.-PENS. REICHMANN (Pl. n B, 6), on the lake, R., L., & A.

2½-4, B. 1¼, D. 3½, pens. 7-9 fr.; HÔT. DEL'OURS (*Staufer*), also on the lake; \*HÔT.-PENS. SAN SALVADOR (Pl. m; A, B, 6); \*BELLEVUE (Pl. A, 6), near the Mte. Salvatore station. pens. 6-8 fr. — At *Cassarate* (p. 9), 1 M. to the E. of the pier of Lugano-Città, in a sheltered position, with a S. aspect, \*PENS. VILLA CASTAGNOLA (Pl. G, 3), with pretty garden, R., L., & A. 2½-3, B. 1¼, déj. 2½, D. 3½, pens. 6½-8½ fr.; PENS. VILLA ETOILE, 5-6 fr.; PENS. VILLA DU MIDI (Pl. G, 5), ⅓ M. farther on, R., L., & A. 2, B. 1, déj. 1½, D. 2, pens. 4½-5 fr.; PENS. VILLA MORITZ, on the mountain-slope, 5-6 fr., the last two well spoken of.

Beer: \**Walter*, see p. 7 (Munich beer); \**Aktienbrauerei Basel*, Piazza Giardini, elegantly fitted up; *Deutsches Brauhaus*, at the N.E. corner of the Piazza Giardino. — *Café Centrale*, Piazza della Riforma. — Confectioners: *Meister* (Vienna bakery), a little to the S.W. of the Pal. Civico; *Forster*, Via Canova, at the post-office.

Lake Baths (Pl. B, 5), on the Paradiso road (20 c., box 60 c., drawers and towels 20 c.). WARM BATHS at *Anastasi's*, near the Hôt. du Parc.

Post & Telegraph Office (Pl. D, 3), Via Canova. — Physicians, *Dr. Cornils*, *Dr. Zbinden*, *Dr. Albrizzi*, *Dr. Cicardi*, *Dr. Reali*. Dentists, *Ratier*, *Winzeler*. — Booksellers, *Schmid*, *Francke*, & Co. (*Libreria Dalp*), near the post-office.

Carriage from the Railway Station to the town and vice versâ, incl. the Paradiso and the Salvatore railway, with one horse, 1 pers. 1, 2 pers. 1½, 3 pers. 2, with two horses, 1-2 pers. 2, 3-5 pers. 3 fr.; same fares from the town to Cassarate. To Castagnola 1½, 2, 2½, 3, or 4 fr.; from the St. Gotthard or the Salvatore railway-station to Cassarate, 1½, 2, 2½, 3, 4 fr., to Castagnola 2, 2½ 3 4 5, 6 fr.; to Luino, one-horse carr. 12, two-horse 20 fr.; to Capolago 8 or 14 fr.; to Varese 16 or 30 fr.; driver's fee 10 per cent of the fare. Drive round the Mte. Salvatore viâ Pamhio, Figino, Morcote, and Melide (2½ hrs.), one-horse carr. 7, two-horse 12 fr.

Boat with one rower 1¾ fr., two rowers 3 fr. for the first hour, each additional ½ hr. ½ fr. and 1 fr. respectively, with fee. Sail Boat 3½ and 1½ fr.

English Chapel adjoining the Belvedere du Parc (Pl. C, 4; see p. 7; English chaplain resident from May to the end of Oct.).

*Lugano* (932 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 7000 inhab., is charmingly situated on the lake of the same name, and enjoys quite an Italian climate (the agave blooming here in the open air). It is a very pleasant place for a lengthened stay. The winter temperature is somewhat higher than that of Montreux or Meran, from which Lugano is also distinguished by its comparatively low elevation above the sea. The climate is therefore less stimulating, and for susceptible constitutions forms a suitable transition-stage on the way farther south. The heat of summer is seldom excessive. The environs possess all the charms of Italian mountain scenery; numerous villages, churches, chapels, and country-seats are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte S. Salvatore*, wooded to its summit; to the E., across the lake, is the *Monte Caprino*, to the left the *Monte Brè* and the beautiful *Monte Boglia*. On the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the double peak of *Monte Camoghè* (p. 11) is conspicuous.

A broad *Quay*, planted with trees, and frequented as an evening promenade, stretches along the bank of the lake. Opposite the

steamboat pier is the imposing *Palazzo Civico* (Pl. C, 3), with a beautiful colonnaded court. To the E. extends the spacious *Piazza Giardino*, at the harbour, with garden and a meteorological column. At the S. end of the quay rises a small Fountain Statue of Tell by Vela (1852).

The church of *S. Maria degli Angioli* (opposite, adjoining the Hôtel du Parc), contains celebrated \*Frescoes by *Bernardino Luini*.

The painting on the wall of the screen, one of the largest and finest ever executed by Luini, represents the \**Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, especially after seeing Leonardo's works, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. To the left, on the wall of the church, is the *Last Supper*, a picture in three sections, formerly in the Lyceum, and in the 1st Chapel on the right is a fine *Madonna*, two paintings on panel by *Luini*. The sacristan expects a small fee (25-30 c.).

The interior of the town, with its arcades, workshops in the open air, and granite-paved streets, is also quite Italian in its character. — *S. Lorenzo* (Pl. C, 2), the principal church, on a height below the station, probably erected by *Tommaso Rodari* at the close of the 15th cent., has a tastefully enriched marble façade in the early-Renaissance style. — The terrace in front of the station commands an extensive \*View of the town and the lake.

There are various pleasant WALKS, well-provided with guide-posts and benches. To the S., on the high-road past the Hôtel du Parc and Hôtel Splendide, through the suburb of *Paradiso* (Pl. A, B, 6; steamboat, see p. 7) and by the foot of Mte. Salvatore, to the (1¼ M.) headland of *S. Martino*. To Melide, see p. 11. — From *Paradiso* a footpath leads to the right to (5 min.) the *Belvedere*, which commands another fine view. — To the W. by the Ponte Tresa road (Pl. A, B, 4, 5; pp. 155-157), which diverges to the S. at the Villa Beauséjour (short-cuts for walkers), to the (1½ M.) hill on which lies the frequented *Restaurant du Jardin*. The village of *Sorengo* (1325 ft.) is situated on a hill to the right (fine view from the church; to the W. is the Lake of Muzzano). A carriage-road leads from the *Restaurant du Jardin*, to the left, via *Gentilino*, to (1½ M.) the conspicuous church of *S. Abbondio* (1345 ft.), in the graveyard of which are several monuments by Vela. The walk may be pleasantly extended from *Gentilino* to *Montagnola* and thence back via *S. Abbondio* (1 hr.). — To the E., from the *Piazza Castello* (Pl. D, 3), we may follow the *Via Carlo Cattaneo*, which crosses the (¼ M.) *Cassarate*, to (¾ M.) *Cassarate* (Pl. G, 3), and thence proceed by the sunny high-road skirting the foot of the Mte. Brà

to (1 M.) *Castagnola* (1080 ft.), where we obtain a fine view of the Mte. S. Salvatore (good restaurant in the Villa Moritz, p. 8). At No. 227 in the Piazza Castello is the entrance to the shady grounds of the *Villa Gabrini* (formerly *Ciani*, Pl. D, E, 3), with a beautiful figure of a mourning woman ('*La Desolazione*') by Vinc. Vela (gardener  $\frac{1}{2}$ -1 fr.). — From Castagnola a picturesque but somewhat fatiguing footpath (best in the evening) leads to (3 M.) *Gandria* (p. 156), where some of the steamers touch. — Comp. the Map, p. 145.

The most interesting excursion is the \*ASCENT OF THE MONTE S. SALVATORE, by cable-railway (1800 yds. long), from Paradiso in 25 min. (fare 3, down 2, return-ticket 4 fr.). The station (Pl. A, 6; 1245 ft.; Restaurant, d6j. 3, D. 4 fr.) lies  $\frac{1}{4}$  M. from the steamboat pier *Lugano-Paradiso* (steamboat from Lugano-Città in 10 min., 25 c.). — The railway, with an initial gradient of 17:100, crosses the St. Gotthard Railway, traverses a viaduct (110 yds. long; gradient 38:100) supported by iron pillars, and reaches the halfway station of *Pazzallo* (1600 ft.), where carriages are changed. Here is the machine-house for the electric motor and the steam-engine. The line now ascends over granite rock, at an increasing gradient (finally 60:100), to the terminus (2900 ft.; Restaurant). Thence we ascend on foot to the (7 min.) summit (*Vetta*) of the Monte S. Salvatore (2980 ft.), on which there is a pilgrimage-chapel. The \*View embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 153); N. above Lugano the double peak of Monte Camoghè (p. 11), to the left of this the distant Rheinwald mountains; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais. This view is seen to best advantage in the morning (panorama by Imfeld). — Walkers (from Lugano to the top 2 hrs.) pass the Hôtel Bellevue (comp. Pl. A, 6) and under the Gotthard railway, and follow the road to ( $1\frac{1}{2}$  M.) Pazzallo; here they turn to the E., following the narrow street named '*Al Monte*', and farther on cross (12 min.) the funicular railway.

The ascent of \*Monte Brè (3050 ft.), to the E. of Lugano, is another easy excursion ( $2\frac{1}{2}$ -3 hrs.), scarcely less interesting than that to Mte. S. Salvatore (guide needless; mule 10 fr.). From the Piazza Castello to the iron bridge over the *Cassarate*, see p. 9. Beyond the bridge we turn to the left, then after about 130 paces to the right, and ascend the winding road between low walls to a large mill, *Molinazzo* (Pl. G, 2), where mules may be hired. Farther on we pass (1 M.) *Viganello* (pension, see p. 8), and below the hill crowned by the church of *Pazzolino* turn to the right to ( $1\frac{1}{4}$  M.) *Albonago* (1525 ft.). Thence the road again ascends, partly between walls, and among chestnuts, figs, and vines, to ( $\frac{3}{4}$  hr.) *Aldesago* (1950 ft.), on the mountain-slope, the highest village visible from Lugano. Aldesago may also be reached in  $\frac{3}{4}$ -1 hr. from *Castagnola* (see above), via *Ruvigliana*. Above Aldesago the path divides: both branches lead round to the ( $\frac{1}{2}$ - $\frac{3}{4}$  hr.) village of *Brè* (2630 ft.; 2 hrs. from Lugano; Restaurant), at the back of the hill. From the church of Brè we ascend (no path) to the summit of the mountain in  $\frac{1}{2}$  hr., either traversing the highest crest of the hill to the right, or crossing the spur to the left, in the direction of Lugano. The view of the several arms of the Lake of Lugano, especially in the direction of Porlezza, and the surrounding mountains, is remarkably fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained.

Monte Caprino, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellars (*cantine*) in the numerous cool grottoes by which the side of the mountain is honeycombed. These cellars are closed at sunset. Good wine of icy coolness may be obtained here ('Asti' recommended). The garden-restaurant of *Cavallino*, to the S. of the Cantine, has also become a popular resort.









Close by is a small waterfall. Small boat there and back in 2½ hrs., including stay (fares, see p. 8); steamboat on Sun. and holidays. — A footpath leads from the Cantine to the top of Mte. Caprino and thence along the ridge to the S.W. to the (3 hrs.) *Colmo di Creccio* (4300 ft.), which commands a picturesque view of the Lago di Lugano.

A pleasant walk may be taken on the high-road from Campione (steamboat station), past the *Madonna dell' Annunziata*, with 16th cent. frescoes, to (¼ hr.) *Bissone* (steamboat station) and by the railway-embankment to (20 min.) *Melide* (steamboat and railway station; see p. 12). Thence in ½ hr. to *S. Martino* (p. 9).

LONGER EXCURSIONS: — \**Monte Boglia* (4960 ft.; 4-4½ hrs.; guide desirable). Ascent by *Soragno* and the *Alp Bolla*, or from *Brè* (p. 10), 1¾ hr. The view is less comprehensive but more picturesque than that from Mte. Gengroso (p. 12). Descent on the E. side through the grassy *Val Solda* to *Castella* and *S. Mamette* (steamboat-station; p. 156) or *Oria* (p. 156). — To *S. BERNARDO* and *BIGORIO* (to station *Taverne* 3½-4 hrs.). We at first follow field-paths, leading over the fertile undulating district to the N. of Lugano and passing the villages of *Massagno*, *Savosa*, *Porza*, and *Comano*, to (1½ hr.) the church of *S. Bernardo* (2310 ft.), situated on a rocky plateau, commanding a picturesque view. (At the S.E. base of the plateau are the village of *Canobbio* and the château of *Trevano*.) Thence (at first following the top of the hill to the N.; no path) to *Sala* and the (1¼ hr.) monastery of *Bigorio* (2360 ft.; refreshments), charmingly situated on a wooded hill (the church contains a Madonna attributed to Gnercino or Perino del Vaga). [A delightful walk may be taken hence, through chestnut-woods and over pastures, to (1¼ hr.) the top of *Mte. Bigorio* (3615 ft.).] From the monastery back by (1 M.) *Ponte Capriasca* (1427 ft.), with a church containing a good old copy of Leonardo da Vinci's Last Supper (best light 11-1), to (1¼ M.) the railway-station of *Taverne* (p. 8). — *Monte Tamaro* (6430 ft.; 4 hrs.; guide) from *Taverne* (p. 7) or *Bironico* (p. 7), not difficult. Splendid view of Lago Maggiore (in the distance), etc. — *Monte Camoghè* (7300 ft.; 7-8 hrs. from Lugano; guide from Colla), a famous point of view, fatiguing. Road viâ *Canobbio* and *Tesserete*, and then to the right, through the *Val Colla*, to (12 M.; carr. in 2½ hrs.) *Scareglia* or *Lower Colla* (3205 ft.; \**Osteria Garzirola*). Thence (with guide) by *Colla* and the *Alp Pietrarossa*, leaving the *Mte. Garzirola* (see below) to the left, to the (3 hrs.) *Alp Sertena* (5920 ft.) and the (1½ hr.) top, where we enjoy a striking panorama of the Alps from Mte. Rosa to the Ortler. The descent may be made to the N., viâ the alps of *Rivolte* and *Leveno* and through the *Val Morobbia*, to *Giubiasco* and (5 hrs.) *Bellinzona* (p. 6; *Bellinzona-Camoghè* 7-8 hrs.). — The ascent of *Monte Garzirola* (6940 ft.), accomplished from Colla in 3 hrs., is also recommended. — Pedestrians will find it to their account to return from the Val Colla to Porlezza over the *Pass of S. Lucio* (5960 ft.), or to the *Val Solda* (p. 156), either by the *Cima dell' Arabione* (5928 ft.; views) or past the remarkable Dolomitic peaks of the *Denti di Vecchia*.

A pleasant excursion may be made in a light mountain-carriage (16-17 fr.) viâ *Bioggio* (1053 ft.) to (2 hrs.) *Cademario* (2407 ft.), whence the carriage is sent to Agno. From Cademario we ascend on foot to (20 min.) *San Bernardo* (2955 ft.; view of Lago Maggiore, etc.). We next proceed to the Aronno-Iseo road and follow it to the left to *Iseo* (1254 ft.), *Cimo*, *Vernate*, and (2 hrs.) *Agno* (p. 157), where we rejoin the carriage. The chapel of *S. Maria* (2560 ft.) lies near the road, between Iseo and Cimo.

FROM LUGANO TO CAPOLAGO, steamboat several times daily in ¾ hr., in connection with the *Generoso Railway*, see next page. Stations: *Campione*, *Bissone*, *Maroggia*, *Melano*, and *Capolago*.

Steamboat on the *Lake of Lugano*, in connection with the railways to the Lago Maggiore and the Lake of Como, see p. 155.

FROM LUGANO TO CHIASSO AND COMO (Milan). The train crosses the *Tassino Valley*, by means of a viaduct, 120 ft. high (charming view to the left), and passes through the *Paradiso Tunnel* (833 yds.)

under the N.E. spur of *Monte S. Salvatore* (p. 10). It then skirts the lake, with views (to the left) of the wooded slopes of the E. bank and the villages upon it. The village of (132 M.) *Melide*,  $1\frac{1}{2}$  M. beyond the headland of *S. Martino* (p. 9), contains two popular resorts, the *Grotto Demicheli* (restaurant) and the *Grotto Civelli* (cold viands). The train and the road then cross the lake to *Bissone* by a stone viaduct  $\frac{1}{2}$  M. long, which sadly mars the scenery. At each end there is an arch for the passage of boats. Pleasant views in both directions. Two tunnels. Then (134 M.) *Maroggia* (Elvezia), at the W. base of the *Mte. Generoso*; continuous view of the lake on the right.

$136\frac{1}{2}$  M. *Capolago* (\**Hôt.-Pens. du Lac*, with garden and electric light, R. 2, pens. 6-9 fr.; *Buffet*), at the head of the S.E. arm of the lake, is the station for the *Generoso Railway* (steamboat from *Lugano*, see p. 11).

FROM CAPOLAGO TO THE TOP OF MONTE GENEROSO, rack-and-pinion railway (generally running from April 15th to Oct. 15th) in  $1\frac{1}{4}$  hr. (fare  $7\frac{1}{2}$  fr., return-fare 10 fr.). The trains start from the steamboat-pier at *Capolago* and halt at (2 min.) the *St. Gotthard Railway* station, where the toothed rail begins. The train crosses the road and the *St. Gotthard* railway and ascends the slope of the *Generoso* (gradient 20:100, afterwards 22:100), with a continuous open view, on the right, of the *Val di Lavaggio*, girt with wooded hills, the little town of *Mendrisio*, and behind, of the *Lake of Lugano* with *S. Vitale* on the W. bank, and *Mte. Salvatore* to the N. Then it skirts abrupt cliffs and enters a curved tunnel (150 yds. long), immediately before which the summit of *Monte Rosa* is visible. —  $13\frac{1}{4}$  M. *S. Nicolao* (2820 ft.; Restaurant), a station in the finely wooded *Val Cereda*. The line next describes a wide curve, enters the *Val della Giazza* by a tunnel 50 yds. long, and proceeds high up on the mountain-slope, with fine views of the plain of Lombardy as far as *Milan* and *Varese*, and of the valleys of the *Generoso* (to the right appears *Monte Bisbino*, with its pilgrimage-church). —  $3\frac{1}{2}$  M. *Bellavista* (4010 ft.; Restaurant). A path leads from the station along the mountain-ridge (fine views; benches) to the (5 min.) \**Bellavista*, a platform provided with railings, immediately above *Capolago*, with a beautiful view (best in the morning) of the *Lake of Lugano* and the surrounding heights, backed by the line of snow-peaks stretching from the *Gran Paradiso* to the *St. Gotthard*. About  $\frac{1}{2}$  M. to the E. of the station (hotel-porter meets the trains) is the \**Hôtel du Generoso* (3965 ft.; R., L., & A. 4-5, B.  $1\frac{1}{2}$ , lunch  $3\frac{1}{2}$ , D. 5, pens. 12 fr.; Eng. Church Service), situated on a mountain-terrace commanding a view towards the plain of Lombardy. A bridle-path leads hence to the summit in  $1\frac{1}{4}$  hr. — Beyond *Bellavista* the railway ascends through another tunnel (90 yds. long), and closely skirts the barren ridge, affording occasional views to the left of the lake and town of *Lugano*, and to the right, below, of the villages of *Muggio* and *Cabbio*. Beyond two short tunnels we reach the station of ( $5\frac{1}{2}$  M.) *Vetta* (5355 ft.; \**Hôtel Kulm*, R. 5, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5 fr., connected by view-terraces with the *Restaurant Vetta*). A new path provided with railings leads hence in 20 min. to the summit of *Monte Generoso* (5590 ft.). The \**VIEW*, no less striking than picturesque, embraces the lakes of *Lugano*, *Como*, *Varese*, and *Lago Maggiore*, the entire Alpine chain from the *Monte Viso* to the *Pizzo del Tre Signori*, and to the S. the plain of Lombardy, watered by the *Po* and backed by the *Apennines*, with the towns of *Milan*, *Lodi*, *Crema*, and *Cremona*. — From the station of *Vetta* we may descend on foot to the *Hôtel du Generoso* or to *Bellavista* station in  $\frac{3}{4}$  hr.

*Monte Generoso* may also be ascended from *Mendrisio* (p. 13), from *Maroggia* (see above) by *Rovio* (1665 ft.; *Hôt.-Pens. Mte. Generoso*, pens.  $4\frac{1}{2}$ -6 fr.), or from *Balerna* (p. 13) by *Muggio* in  $4\frac{1}{2}$  hrs. (roads to *Rovio*

and Muggio, beyond which the ascent is fatiguing; also shorter footpath to Rovio). — From *Lanzo d'Intelvi* (bridle-path,  $5\frac{1}{2}$  hrs.), see p. 156; recommended for the return (to *Osteno* 6 hrs.).

The train now ascends the fertile valley of the *Laveggio*.

139 M. **Mendrisio** (1190 ft.; pop. 2870; \**Angelo*, Italian, R. & A.  $2\frac{1}{2}$  fr.), a small town of 2900 inhab.,  $\frac{1}{2}$  M. from the station, lies at the beginning of the bridle-path to the Monte Generoso (to the Hôt. du Generoso 3 hrs., mule 6 fr.). — The short *Coldrerio Tunnel* carries us through the watershed between the Laveggio and the *Breggia*. 142 M. *Baterna*.

144 M. **Chiasso** (765 ft.; \**Rail. Restaurant*; \**Alb. S. Michele*, near the station), the last Swiss village (custom-house; usually a long halt). The line pierces the *Monte Olimpino* by means of a tunnel 3190 yds. long, beyond which a view of the Lake of Como is disclosed to the left. We then pass *Borgo Vico*, a suburb of Como, on the left.

147 M. **Como** (*Stazione Mediterranea*, p. 142); thence to (30 M.) *Milan*, see R. 20.

#### 4. From Coire to Colico over the Splügen.

74 M. **DILIGENCE** from Coire to Chiavenna twice daily in summer in 13 hrs. (coupé 26 fr. 60 c., interior 22 fr.). **EXTRA POST** from Coire to Chiavenna with two horses 130 fr. 40 c., with three horses 181 fr. — **RAILWAY** from Chiavenna to Colico, 17 M., in 1 hr. (fares 3 fr. 10, 2 fr. 15, 1 fr. 40 c.), corresponding with the steamboats to Como.

**Coire**, Ger. *Chur*, Ital. *Coira* (1935 ft.; *Steinbock*, *Lukmanier*, *Weisses Kreuz*, *Stern*, etc.), on the *Plessur*,  $1\frac{1}{2}$  M. from its confluence with the *Rhine*, with 9400 inhab., is the capital of the Canton of the Grisons, and the *Curia Rhaetorum* of the Romans. The ancient cathedral of *St. Lucius* contains an interesting treasury.

The Splügen road ascends the broad valley of the Rhine.

6 M. **Reichenau** (1935 ft.; *Adler*), a hamlet at the confluence of the *Vorder-Rhein* and *Hinter-Rhein*. We continue to ascend the valley of the *Vorder-Rhein*, on either side of which tower snow-clad mountains. — 16 M. **Thusis** (2450 ft.; Hôt.-Pens. *Viamala*, Post, *Rhaetia*, etc.) lies at the confluence of the Rhine and the *Nolla*. — Thence the road leads through the gorge of the \**Via Mala*, crossing the foaming river several times. Finest \**View* at the second bridge.

23 $\frac{1}{2}$  M. **Andeer** (3210 ft.). — Then we follow the wooded *Rofna Ravine* and the picturesque *Rheinwaldthal* (*Val Rhein*) to —

32 $\frac{1}{2}$  M. **Splügen**, Roman. *Spluga* (4757 ft.; *Hôtel Bodenhaus*, R., L., & A.  $3\frac{1}{2}$ , D. 3 fr.; *Hôtel Splügen*), the capital of the *Rheinwald-Thal*, at the junction of the Splügen and Bernardino routes. The latter here runs to the W. The Splügen route turns to the left, crosses the Rhine, and ascends in windings to the ( $6\frac{3}{4}$  M.) **Splügen Pass** (*Colmo dell' Orso*; 6945 ft.), the boundary between Switzerland and Italy. About  $\frac{3}{4}$  M. beyond the pass is the *Dogana* (6245 ft.), the Italian custom-house.

The road now descends by numerous zigzags along the E. slope, being protected against avalanches by long galleries and avoiding the dangerous *Liro Gorge*. Beyond *Pianazzo* (Inn), near the entrance to a short gallery, the *Madēsimo* forms a magnificent waterfall, 650 ft. in height, which is best surveyed from a platform by the roadside.

From *Pianazzo* a road ascends to (1¼ M.) *Madesimo* (4920 ft.), a prettily situated village with a chalybeate spring and a \**Hydropathic* (pens. 8½ fr.), recommended as a health-resort.

50 M. *Campo Dolcino* (3455 ft.) consists of four large groups of houses. The second contains the church. The *Liro Valley* is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender campanile of the church of *Madonna di Gallivaggio*. Beyond *S. Giacómo* the rich luxuriance of Italian vegetation unfolds itself to the view.

58½ M. **Chiavenna.** — **Hotels.** \*HÔTEL CONRADI, ¼ M. from the railway-station, with railway and diligence ticket and luggage office, R., L., & A. from 2, B. 1¼, D. incl. wine 3 fr.; ALBERGO SPECOLA, at the station, R., L., & A. 2½, B. 1 fr.; CHIAVE D'ORO, on the Promenade.

The Station (\*Café-Restaurant, déj. 2½ fr.; beer) lies outside of and below the town. Through-tickets are here issued to the steamboat-stations on the *Lago di Como*, with coupon for the omnibus-journey between the railway-station and the quay at *Colico*.

*Chiavenna* (1090 ft.), the Roman *Clavenna*, an ancient town with 2800 inhab., is charmingly situated on the *Mera*, at the mouth of the *Val Bregaglia*, through which the road to the *Maloja Pass* and the *Engadine* leads. Opposite the *Hôtel Conradi* are the ruins of an unfinished castle of *De Salis*, the last governor appointed by the *Grisons*. Picturesque view from the castle-garden or '*Paradiso*' (adm. 50 c.). — *S. Lorenzo*, the principal church, has a slender clock-tower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The *Battisterio* (closed; fee 15-20 c.) contains a font of 1206, adorned with reliefs.

The hills of the *Val Capiola* contain many '*Marmitte dei Giganti*' or giant's kettles (Ger. *Strudellöcher*, *Riesenkessel*) of all sizes (guides at the hotels).

The RAILWAY TO *Colico* (fares, see p. 13) traverses three tunnels soon after starting, beyond which we enjoy a fine retrospect of *Chiavenna*. The line runs through a rich vine-bearing country, the lower parts of which, however, are exposed to the inundations of the *Liro* and *Mera*. The valley (*Piano di Chiavenna*) is enclosed on both sides by lofty mountains. On the right bank of the *Mera* lies *Gordona*, at the mouth of the *Val della Forcola*, beyond which the *Boggia* forms a pretty waterfall in its precipitous descent from the narrow *Val Bodengo*. — 6 M. *Samólaco* is the station for the large village of that name on the opposite (right) bank of the *Mera*, at the mouth of the *Val Mengasia*. Before (8½ M.) *Novate* the railway reaches the *Lago di Mezzola*. This lake was originally the N. bay of the Lake of *Como*, from which it has been almost separated by the deposits of the *Adda*; but the narrow channel



which connects the lakes has again been rendered navigable. To the S. appears the pyramidal Mte. Legnone (p. 153). The railway, supported by masonry and traversing tunnels, crosses the Adda beyond (12½ M.) *Dubino*. The Valtellina railway (p. 153) joins ours from the left; we observe on a hill to the right the ruined castle of *Fuentes*, once the key of the Valtellina, erected by the Spaniards in 1603, and destroyed by the French in 1796.

17 M. *Colico* (720 ft.), at the N. extremity of the Lake of Como, see p. 153. The station is nearly ½ M. from the quay. The omnibus-coupons are collected at the exit from the station. There is abundant time to permit of passengers walking to the quay, instead of taking the omnibus.

## 5. From Innsbruck to Verona by the Brenner.

175 M. RAILWAY in 7½-9 hrs. (express fares 36 fr. 65, 27 fr. 50 c.; ordinary 30 fr. 90, 22 fr. 95, 15 fr. 25 c.). Views on the right as far as the summit of the Brenner. Information as to through-tickets, which are paid for in Italian money, see *Introd.* vii.

The **Brenner** (4495 ft.), the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 22 tunnels, and over 60 large and a number of smaller bridges within a distance of 78 M. The greatest incline, 1:40, is between Innsbruck and the culminating point.

**Innsbruck** (1880 ft.; *Tiroler Hof*, R., L., & A. from 2 fl., B. 70 kr., D. 2½ fl.; *Hôt. de l'Europe*, R., L., & A. from 1½ fl., B. 60 kr., D. 2 fl.; *Goldene Sonne*, R., L., & A. 1½ fl., B. 60 kr., these three opposite the station; *Hôtel Kreid*, *Margarethen-Platz*, near the station; *Habsburger Hof*, *Stadt München*, *Goldener Adler*, in the town, these four second-class; *Rail. Restaurant*, D. with wine 1 fl. 20 kr.), the capital of Tyrol, with 23,300 inhab., is described in *Baedeker's Eastern Alps*. — The railway ascends the valley of the *Sill*. Four tunnels. 4½ M. *Unterberg-Stefansbrücke*. Three tunnels. Beyond (6 M.) *Patsch* (2570 ft.) are three more tunnels. — 12½ M. *Matrei* (3254 ft.), with the château of *Trautson*, is charmingly situated. — 15½ M. *Steinach* (3447 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vals* in a wide curve beyond (18½ M.) *St. Jodok* (two tunnels), and runs high above the *Sill* to (19½ M.) *Gries* (4114 ft.). It then passes the small green *Brennersee*, and reaches —

25 M. Stat. **Brenner** (4495 ft.; *Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisak*, which the train now follows. — 27½ M. *Brennerbad* (4290 ft.), a popular bath-establishment. The line then descends rapidly through two tunnels to (30½ M.) *Schelleberg* (4075 ft.), where it turns into the *Pfiersch-Thal*, returning, however, to the *Eisak* valley by a curved tunnel, 800 yds. long. 36 M. *Gossensass* (3494 ft.) is visited as a summer-resort. — The train now runs through wild rocky scenery. 40 M. *Sterzing*

(3110 ft.). On the left rises the castle of *Sprechenstein*, and on the right the ruins of *Thumberg* and *Reifenstein*. — 43 M. *Freienfeld*. — We now cross the *Eisak*. On the left bank are the remains of the castle of *Welfenstein*. — 45 M. *Mauls*. — 47½ M. *Grasstein* (2745 ft.), at the entrance of the narrow defile of (50 M.) *Mittewald*, where the French were defeated in 1809. The lower end of the defile, called the *Brixener Klause*, near *Unterau*, is closed by the **Franzensfeste**, a strong fortress constructed in 1833. The (52½ M.) main station (2450 ft.; \**Rail. Restaurant*, D. 1 fl. 20 kr.), the junction of the *Pústerthal* line (for Carinthia), lies some distance from the (54 M.) station for the fortress. — 56½ M. *Vahrn*, at the mouth of the *Schalderer Thal*. The vegetation now assumes a more southern character; vineyards and chestnuts gradually appear.

59½ M. **Brixen** (1840 ft.; \**Elephant*, ¾ M. from the station) was the capital of an ecclesiastical principality, dissolved in 1803, and is still an episcopal residence. — We cross the *Eisak*. To the right, above us, lies *Tschötsch*. 61½ M. *Albeins*. The valley contracts. 64 M. *Villnöss*. — 65 M. *Klausen* (1715 ft.), consisting of a single narrow street. The Benedictine monastery of *Seben*, on a steep rock above the village, was once a Rhætian stronghold, then a Roman fort under the name of *Sabiona*. — The line skirts precipitous porphyry cliffs. — 68½ M. *Waidbruck* (1545 ft.), at the mouth of the *Groedener Thal*. On the left, high above, rises the *Trostburg*.

The train crosses the *Grøedenerbach*, and then the *Eisak*, in a wild ravine hemmed in by porphyry rocks. 71½ M. *Kastelruth*; 73½ M. *Atzwang* (1220 ft.). Several tunnels. — 78 M. *Blumau*. Another tunnel is passed through. On the right bank are the vine-clad slopes of the *Botzener Leithach*. — 81½ M. *Kardaun*, at the opening of the *Eggenthal*. The train now returns to the right bank of the *Eisak* and enters the wide basin of *Botzen*, a district of luxuriant fertility.

83 M. **Botzen**, Ital. *Bolzano* (880 ft.; \**Kaiserkrone*, Musterplatz, R. from 1 fl., L. & A. 60, B. 50 kr., D. 2 fl.; \**Victoria*, opposite the station, R. 1-1½, L. & A. ¾ fl.; \**Greif*, Johann-Platz, R. & L. 1-1½ fl.; *Hôtel de l'Europe*; *Mondschein*, etc.), with 11,740 inhab., the most important commercial town in Tyrol, is beautifully situated at the confluence of the *Eisak* and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the *Val di Fassa*; to the W. rises the long porphyry ridge of the *Mendel*. The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. Beautiful open tower, completed in 1519. — The *Calvarienberg* (950 ft.; 25 min. walk; beyond the *Eisak* bridge cross the railway to the right) commands a fine view of the town and environs. — Beyond the *Talfer*, at the foot of the *Guntschnaberg*, lies *Gries*, frequented as a winter-resort.

From Botzen a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.; 1st cl., 1 fl. 64 kr.; 3rd cl., 98 kr.). See *Baedeker's Eastern Alps*.

Beyond Botzen the train crosses the Eisak, which falls into the *Etsch* (or *Adige*) 4 M. below the town. The latter becomes navigable at (89½ M.) *Branzoll*. In the distance, to the right, rises the dilapidated castle of *Sigmundskron*, and the wooded range of the *Mittelberg*. Beyond (93 M.) *Auer* the train crosses the river. — 96 M. *Neumarkt-Tramin*, the former on the left bank of the *Adige*, the latter on the mountain-slope to the right. — 99 M. *Salurn*, commanded by a ruined castle on an apparently inaccessible rock. — 107 M. *S. Michele*, with a handsome old Augustine monastery, is the station for the *Val di Non*. The train again crosses the *Adige*. — 110 M. *Alle Nave*; 111 M. *Lavis*, on the *Avisio*, which here descends from the *Val Cembra*. This impetuous torrent with its different ramifications is crossed above its junction with the *Adige* by a bridge 1000 yds. in length. — 115 M. *Gardolo*.

117½ M. **Trent**. — \*HÔTEL TRENTO, near the station, R., L., & A. 1½-2 fl. In the town: \*EUROPA, Via Lunga, R. & A. 1 fl. 40 kr. Second class: AQUILA BIANCA, near the castle; AGNELLO D'ORO; DUE CONTI.

*Trent* (640 ft.), or *Trento*, Lat. *Tridentum*, with 21,600 inhab., formerly the wealthiest and most important town in Tyrol, and not insignificant under the Romans, possesses numerous towers, palaces, and broad streets, and bears the impress of an important Italian town. The pretty grounds adjoining the station are to be adorned with a *Monument to Dante*, designed by Zocchi.

The \**Cathedral*, begun in its present form in 1212, completed at the beginning of the 15th cent., and restored in 1882-89, is a Romanesque church surmounted by a dome. The N. portal, as at Botzen, is adorned with a pair of lions. In the Piazza Grande (at the cathedral), which is embellished with the tasteful *Neptune Fountain* (1769), stands the *Palazzo Pretorio* (now the military headquarters), with the old *Torre Grande*.

*S. Maria Maggore*, dating from the early part of the 16th cent., contains a picture, on the N. wall of the choir, with portraits of the members of the celebrated Council of Trent which sat here in 1545-63. The handsome organ-loft is in the Renaissance style.

The *Palazzo Municipale*, in the Via Larga, to the N. of the cathedral, contains the *Public Library* and the *Museum*, the latter consisting of collections of natural history specimens, Roman and other antiquities, etc.

On the E. side of the town rises the imposing *Castello del Buon Consiglio*, formerly the seat of the prince-bishops and now a barrack. A fine view is enjoyed from the huge *Torre di Augusto*. — A good view of the town is also obtained from the terrace of the *Capuchin Convent* above the Castello, which was burned down in 1893 but has since been rebuilt. — The rocky, fortified hill of *Verruca* or *Dos Trento* (950 ft.), on the right bank of the *Adige*, is another

fine point of view, which may be visited by a permesso obtained in the Pal. Pretorio (p. 17).

FROM TRENT TO BASSANO THROUGH THE VENETIAN MOUNTAINS, 57 M. (diligence four times daily to Borgo in  $4\frac{1}{2}$  hrs., fare 1 fl. 20 kr.; and thence once daily to Bassano in  $8\frac{1}{2}$  hrs., fare  $2\frac{1}{2}$  fl.). — The road (railway nuder construction) ascends the narrow valley of the *Fersina*.

$7\frac{1}{2}$  M. *Pergine* (1575 ft.; \**Hôtel Voltolini*), a considerable market-town, commanded by the handsome castle of that name. The road now descends to the small *Lago di Levico* (1440 ft.), separated by a narrow chain of hills from the larger and more beautiful *Lake of Caldonazzo* (from Caldonazzo to *Arsiero*, see p. 223). At *Levico* (\**Stabilimento*; \**Alb. Germania*, etc.), a frequented watering-place with 6000 inhab., begins the fertile *Val Sugana*, watered by the *Brenta*, its capital being —

21 M. *Borgo di Valsugana* (1295 ft.; *Hôtel Valsugana, Croce*), on the N. side of which rises the ruined castle of *Telvana*, with the remains of a second castle (*S. Pietro*) high above it. Below the town is the beautiful château of *Ivano*, belonging to Count Wolkenstein-Trostburg.

Near (10 M.) *Grigno* the valley of *Tesino* opens to the N., watered by the *Grigno*. Beyond Grigno the valley is confined between lofty cliffs which barely leave room for the road. The Austrian custom-house is at (3 M.) *Tezze*, the Italian  $\frac{3}{4}$  M. beyond it. In a rocky cavity beyond ( $2\frac{1}{4}$  M.) —

38 M. *Primolano* (Posta, poor) is situated the ruined castle of *Covelo*, a mediæval stronghold. About 1 M. farther the *Cismone* descends from the *Val Primiero*.  $6\frac{1}{2}$  M. *Valstagna* is inhabited chiefly by the makers of broad-brimmed straw-hats.

Near (5 M.) *Solagna* the ravine of the *Brenta* expands. About  $1\frac{1}{2}$  M. farther the road turns a corner, and a view is obtained of a broad plain with large olive-plantations in which lies the picturesque town of —

57 M. *Bassano* (see p. 233).

The RAILWAY follows the course of the Adige. — 122 M. *Matarello*. On a hill near (127 M.) *Calliano* rises the castle of *Beseno*, the property of Count Trapp. The lower valley of the Adige, as far as the Italian frontier, is named the *Val Lagarina*. It produces abundance of red wine and southern fruits. — 129 M. *Volano*; 130 M. *Villa Lagarina*.

132 M. *Rovereto* (695 ft.; \**Hôt. Glira; Agnello*), a town with 9000 inhab., is noted for its silk-culture. The principal building is the old *Castello* in the Piazza del Podestà. — Road to *Torre* and *Schio*, see p. 223.

The train crosses the *Leno*. On the right bank of the Adige lies *Isera*, with vineyards, numerous villas, and a waterfall. On the left bank, to the E. of the railway, near *Lizzana*, is a castle, which about the year 1302 was visited by Dante when banished from Florence.

135 M. *Mori* (570 ft.; *Railway Hotel*, a tolerable Italian house, R., L., & A. 1 fl. 20 kr.).

FROM MORI TO RIVA ON THE LAGO DI GARDA VIA ARCO,  $15\frac{1}{2}$  M., steam-tramway in  $1\frac{1}{2}$  hr. (fares 1st cl. 1 fl. 23, 3rd cl. 77 kr.). [The distance to Riva by the direct road is about 11 M.; carr.  $3\frac{1}{2}$ , with two horses 7 fl.] The line crosses the Adige to (2 M.) *Mori Borgata*, the station for the large village of *Mori* (672 ft.). It then traverses the broad green valley to ( $4\frac{1}{2}$  M.) *Loppio* (735 ft.), with the château of Count Castelbarco, passes the little *Lago di Loppio*, with its rocky island, and winds up among rocky débris to the ( $1\frac{1}{4}$  M.) culminating point of the route, at the chapel of *S. Giovanni* (915 ft.). We now descend to (8 M.) *Nago*, a village situated on the brink of a ravine, with the ruins of the castle of *Penegal* (922 ft.), on a barren rock to the left. The road leads hence to the left to Torbole

(p. 193) and (3 M.) Riva. — The line descends along the right slope of the mountains into the Sarca valley, following the road to Arco. Presently, to the left, we enjoy an exquisite \*View of the blue Lago di Garda, with the Sarca at our feet, and the long Monte Brione opposite. The next stations are (11 M.) *Oltresarca* and (12½ M.) *Arco* (p. 195). Thence we traverse the wide and fertile valley (to the left Mte. Brione; to the right, among the mountains, Tenno, see p. 195). 13½ M. *S. Tommaso*. 15½ M. *Riva* (p. 194; steamers on the Lago di Garda, see p. 191).

Near (136½ M.) *Marco* the line intersects the so-called *Lavini di Marco*, probably the remains of an ancient glacier, according to others the traces of a vast landslip, which is said to have buried a town here in 883, and is described by Dante (*Inferno* xii. 4-9). At (137 M.) *Serravalte* the valley contracts.

142 M. *Ala* (415 ft.; *Rail. Restaurant; Hôtel Ala*), with 4600 inhab., is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should enquire for it at the custom-house here. — 144 M. *Avio*, the last Austrian station; the village lies on the right bank of the Adige.

148 M. *Peri* (413 ft.), the first Italian station, is the starting-point for the ascent of the *Monte Baldo* (7210 ft.; comp. p. 195), which separates the valley of the Adige from the Lago di Garda. — On an eminence to the right lies *Rivoli*, which was stormed several times by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title. 156 M. *Ceraino*. — The train now enters the *Chiusa di Verona*, a rocky defile celebrated in mediæval warfare. At the entrance are the works of *Incanate*, commanding the pass.

The train passes (160 M.) *Domegliarà*, also a station on the Verona and Caprino line (comp. p. 213), then (164 M.) *Pescantina*, and (167 M.) *Parona all' Adige* (p. 213), crosses the Adige, and reaches the Verona and Milan line.

At *Verona* (see p. 201) it first stops at (173 M.) the *Stazione Porta Nuova* and then at the (175 M.) *Stazione Porta Vescovo*, the principal station.

## 6. From Vienna to Venice viâ Pontebba.

398 M. AUSTRIAN SOUTH RAILWAY to *Bruck*; AUSTRIAN STATE RAILWAY thence to *Pontafel*; NORTH ITALIAN RAILWAY thence to *Venice*. Express train in 15½ hrs. (fares 74 fr. 10, 51 fr. 70 c.), ordinary train in 24 hrs.

*Vienna*, see *Baedeker's Southern Germany & Austria*. The express trains take 13¼ hr. from Vienna to (47 M.) *Gloggnitz* viâ *Baden* and *Wiener-Neustadt*. — At *Gloggnitz* (1450 ft.) begins the \**Semmering Railway*, the oldest of the great continental mountain-railways, constructed in 1848-1853 (best views on the left). In the valley flows the green *Schwarza*. On the left is the three-peaked *Sonnwendstein*; to the W., in the background, the *Raxalp*. At (55 M.) *Payerbach* (1615 ft.) the train crosses the *Valley of*



*Reichenau* by a viaduct 80 ft. high and ascends rapidly on the S. slope of the valley (gradient 1:40). Beyond four tunnels it reaches (61½ M.) *Klamm* (2290 ft.), with a half-ruined castle of Prince Liechtenstein, on an abrupt rocky pinnacle. Far below runs the old Semmering road. The train now skirts the *Weinzettelwand* by a long gallery and reaches (66 M.) *Breitenstein* (2530 ft.). Two more tunnels are traversed, and the ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* crossed by lofty viaducts.

After three more tunnels the train reaches (71 M.) *Semmering* (2930 ft.), and passes from Austria into Styria by means of the *Semmering Tunnel*, nearly 1 M. long. It then descends rapidly on the N. slope of the *Froeschnitz* to (78 M.) *Spital* and (82½ M.) *Mürz-zuschlag* (2200 ft.; Rail. Restaurant). — The line now follows the picturesque valley of the *Mürz*, containing numerous forges. 87½ M. *Langenwang*; 90 M. *Krieglach*; 92 M. *Mitterdorf*. On the right rises the château of *Püchl*, and beyond, the ruins of *Lichtenegg*. The train makes a wide sweep round the *Wartberg-Kogel*, crossing the *Mürz* twice, and reaches (97 M.) *Kindberg*, with a castle of Count Attems. — 102 M. *Marein*; 106 M. *Kapfenberg*.

108 M. *Bruck* (1595 ft.; *Wintersteiner*), a small town at the confluence of the *Mürz* and *Mur*, with an old castle, is the junction of the line to *Gratz* and *Trieste* (see *Baedeker's Southern Germany*). On a rocky height to the N. of the station is the ruined castle of *Landskron*.

The *STAATSBahn*, which we now follow, diverges to the right from the South Railway, crosses the *Mur*, and ascends the narrow valley of that river. Beyond (116 M.) *Niklasdorf* we again cross the *Mur* and reach (118½ M.) *Leoben* (1745 ft.), the capital of Upper Styria and the seat of the government mining authorities. The train describes a wide circuit round the town, and stops at the (119½ M.) suburban station of *Waasen*. It then follows the *Mur*, passing the château of *Göss* on the left.

126 M. *St. Michael* (1955 ft.; \**Rail. Restaurant*), at the mouth of the *Liesing-Thal*, is the junction for *St. Valentin* and *Linz*. Several unimportant stations. — 140 M. *Knittelfeld* (2110 ft.). — 149½ M. *Judenburg* (2380 ft.; Rail. Restaurant), an ancient town at the base of the *Seethal Alps*, with extensive foundries. — 153 M. *Thalheim*; 158 M. *St. Georgen*; 161 M. *Unzmarkt*. On the right rises the ruin of *Frauenburg*, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (165½ M.) *Scheifling*, with the château of *Schrattenberg* (r.), the train quits the *Mur*, and ascends to (170½ M.) *St. Lambrecht* (2900 ft.), on the watershed between the *Mur* and the *Drave*. It then descends the valley of the *Olsa*, passing (173 M.) *Neumarkt* and (177½ M.) *Einoed*.

183½ M. *Friesach* (2090 ft.), an ancient town, commanded by four ruined castles, near the confluence of the *Olsa* with the *Met-*

nitz. — The train now enters the *Krappfeld*, the fertile plain of the *Gurk*; to the E. is the *Sau-Atpe*, to the S. rise the *Karawanken*. 187 M. *Hirt*; 190 M. *Treibach*; 199 M. *Launsdorf* (\*Rail. Restaurant). The most interesting of the numerous castles of the Carinthian nobles which abound in this district is \**Hoch-Osterwitz*, the property of the Khevenhüller family, situated 2 M. to the S.W., on a rock 500 ft. high.

From (203 M.) *Glandorf* (\*Rail. Restaurant) a branch-line diverges to Klagenfurt. — 203½ M. *St. Veit* (1560 ft.), an ancient town with 3000 inhab., was the capital of Carinthia down to 1519. — The line continues to ascend the pretty valley of the Glan. 208½ M. *Feistritz-Pulst*. To the right is the loftily situated ruin of *Liebenfels*; to the left those of *Karlsberg* and (farther on) *Hardegg*. — 213 M. *Glanegg*, with an old castle. Beyond (219 M.) *Feldkirchen* the valley becomes broad and marshy. The train then approaches the *Ossiacher See* (1600 ft.). 224 M. *Ossiach*; 228 M. *Sattendorf*. At the S.W. end of the lake is the ruin of *Landskron*.

232½ M. *Villach* (1665 ft.; *Rail. Restaurant*; *Mosser*; *Tar-mann*, etc.), an old town on the *Drave*, with 7700 inhab., the junction of the lines to Marburg and Franzensfeste, is very picturesquely situated in a fertile basin at the base of the *Dobratsch* (7110 ft.).

The train skirts the town towards the S., and crosses the *Drave*. — 235 M. *Bad Villach*, with warm sulphur springs. The train now crosses the *Gail*. 237½ M. *Firnitz*; 243 M. *Arnoldstein*; 246½ M. *Thoert-Maglern*. The line then runs along the left side of the *Schlitza Valley* and passes through two tunnels.

250 M. *Tarvis* (2410 ft.; \**Rail. Hotel & Restaurant*), where the railway from Laibach joins ours on the left, the chief place in the *Kanal Valley*, consists of *Unter-Tarvis*, in the floor of the valley, ½ M. from the the station, and *Ober-Tarvis*, ¾ M. farther on, with a station of its own, at which the slow trains stop.

Beyond Ober-Tarvis the line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), with a much-frequented pilgrimage-church. — 255 M. *Saifnitz* (2615 ft.), on the watershed between the Black Sea and the Adriatic. The train then descends along the *Fella*. — 258½ M. *Uggowitz*. Near the picturesque *Fort Malborgeth* the *Fella* is crossed. Beyond (261 M.) *Malborgeth* the train runs through a rocky ravine, at the end of which lies (265 M.) *Lussnitz*, passes *Leopoldskirchen* on the left, and crosses the *Vogelbach*.

270½ M. *Pontafel* (1870 ft.; *Railway Restaurant*), the Austrian frontier-station, where the luggage of passengers arriving from Italy is examined. Pontafel is separated by the rushing *Pontebbana* from—

271 M. *Pontebba* (*Railway Restaurant*), the first village in Italy, with the Italian custom-house (luggage examined). The next

part of the railway, traversing the wild ravine of the Fella (\**Vatte del Ferro*), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The line at first descends rapidly along the right bank of the Fella, and then crosses the river by an iron bridge, 130 ft. high, at *Ponte di Muro*. — 278 M. *Dogna*, at the mouth of the valley of that name, at the head of which rises the grand pyramid of the *Montasio* or *Bramkofel* (9030 ft.). — 279 M. *Chiusaforte*, at the entrance of the picturesque *Raccolana Valley*. At (284 M.) *Resiutta* the train crosses the *Resia*. Below (286 M.) *Moggio* the valley of the Fella expands. The bottom of the valley is covered with rubble. A little below (289 M.) *Stazione per la Carnia* the Fella flows into the *Tagliamento*, which here waters an extensive plain.

292 M. *Venzona*. The train traverses the marshy valley of the *Tagliamento* by an imposing viaduct,  $\frac{1}{2}$  M. in length, and then quits the basin of that river, which flows towards the S.W. into the Adriatic Sea. — 296 M. *Gemona-Ospedaletto*, the junction of the new line to Venice via Casarsa and Portogruaro (comp. pp. 224, 293); 300 M. *Magnano-Artegna*; 302 $\frac{1}{2}$  M. *Tarcento*; 305 M. *Tricesimo*; 309 M. *Reana del Rojale*. — 315 M. *Udine*, see p. 293.

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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,233,000 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *pieuve*, instead of the Italian *piovvere*, om for uomo, *cheur* for cuore, *sità* for città, *rason* for ragione, *piassa* for piazza. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally spoken.

The HISTORY of the country is closely interwoven with that of its

dynasty. The *House of Savoy* (or *Casa Sabauda*), a family of German origin, professing even to trace their descent from the Saxon Duke Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. *Humbert I.* (d. 1056) is generally regarded as the founder of the dynasty. In 1101 his descendants were created imperial counts of Savoy by Henry IV., and by judiciously espousing the cause of the pope and the emperor alternately, they gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. *Amadeus VI.* (1343-83), known as the 'Conte Verde' ('green count') from his usual dress, strengthened and extended the power of his house in numerous feuds. *Amadeus VIII.*, raised to the ducal dignity by Emp. Sigismund in 1416, added Geneva, Vercelli, and Piedmont to his possessions, and gave the principality its first legislative code. He was created pope as *Felix V.* (1439-49) by the Council of Basle and died in 1451. — Situated between the two great mediæval powers of France on one side, and Austria and Spain on the other, the princes of Savoy frequently changed sides, and although sometimes overtaken by terrible disasters, they contrived to maintain, and even to extend their territory. At one period the greater part of the Duchy was annexed to France, but *Emmanuel Philibert* ('Testa di Ferro', 1553-80) restored it to its original extent, being, as regards internal organisation also, its second founder. Under his son *Charles Emmanuel I.* (1580-1630) the Duchy again became dependent on France. From the sons of this prince are descended the elder branch of the family, which became extinct in 1831, and the younger Carignano line, which succeeded to the throne in the person of *Carlo Alberto*. The following dukes were *Vittorio Amedeo I.* (1630-37), *Francesco Giacinto* (1637-38), *Carlo Emanuele II.* (1638-75), and *Vittorio Amedeo II.* (1675-1730). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1703); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1713 assumed the title of KING, which was subsequently coupled with the name of the latter island. His successors were *Carlo Emanuele III.* (1730-73), and *Vittorio Amedeo III.* (1773-96). After the battle of Turin (1706), in which *Prince Eugene* commanded the Imperialists, the Piedmontese princes directed their attention to Prussia, which served as a model for the organisation of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French revolution. *Carlo Emanuele IV.* (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. *Vittorio Emanuele I.* (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed in their stead many of the benefits of modern legislation, and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate, and which had to be quelled by Austrian troops. His brother *Carlo Felice* (1821-31) adhered faithfully to Jesuitical principles, and lived on the whole in accordance with his motto, 'Non sono re per essere seccato' ('worried'). The older line of the House of Savoy became extinct with this prince, and was succeeded by the collateral line of Carignano (p. 55; 27th April, 1831). *Carlo Alberto* (b. 1798), who had been educated at a French military school, and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims to the throne. His own experiences, and the force of circumstances, rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating), while in 1843 he himself described his position as being 'between the daggers of the Carbonari and the chocolate of the Jesuits'. On 6th Jan., 1848, *Count Cavour* made the first public demand for the establish-



ment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (23rd March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (26th July). It was reserved for his son *Vittorio Emanuele II.* (b. 1820, d. 9th Jan., 1878) finally to give effect to the national wishes of Italy.

## 7. Turin, Ital. *Torino*.

**Arrival.** The principal railway-station at Turin is the *Stazione Centrale*, or *di Porta Nuova* (Pl. E, 4, 5), a handsome edifice with waiting-rooms adorned with frescoes, and the terminus of all the lines (Rail. Restaurant). — Travellers to Milan may take the train at the *Stazione di Porta Susa* (Pl. C, 3, 4), the first stopping-place of all the trains of the Novara-Milan line (omnibuses and cabs meet every train). — Station of the steam-tramway to *Rivoli* in the Piazza dello Statuto (Pl. C, 2); of that to *Ciriè-Lanzo* near the Ponte Mosca (Pl. E, 1).

**Hotels.** \*GRAND HÔTEL DE TURIN (Pl. b; E, 4, 5), opposite the central station, with lift, R., L., & A. 4½-6½, B. 1½, déj. 3½-4, D. 5, omn. 1½, pens. from 10 fr.; BONNE-FEMME-MÉTROPOLE-FÉDER (Pl. h; E, 2), Via Pietro Micca, recently enlarged, with lift and electric light, well spoken of; HÔTEL DE L'EUROPE (Pl. a, E 2), Piazza Castello 19, with lift; HÔTEL D'ANGLETERRE & TROMNETTA (Pl. c; E, 3, 4), Via Roma 31, and Via Cavour 2, déj. 3, D. 4, pens. 10 fr. All these are of the first class. — ALBERGO CENTRALE (Pl. g; E, 3), Via delle Finanze, R. 2-2½, L. ½, A. ¾, B. 1¼, déj. incl. wine 3, D. incl. wine 4, pens. 9 fr., well spoken of. — The following are second-class and more in the Italian style: HÔTEL SUISSE (Pl. i; E, 4), Via Sacchi 2, near the central station, R., L., & A. 3-5, B. 1¼, déj. 2½, D. 4¼, pens. 8-10, omn. ½ fr., well spoken of; HÔTEL DE FRANCE ET DE LA CONCORDE (Pl. l; F, 2, 3), Via di Po 20; TRE CORONE (Pl. m; E, 2), Via S. Tommaso 13; BUE ROSSO (Pl. E, 2), Via Venti Settembre; DOGANA VECCHIA (Pl. n; E, 2), Via Corte d'Appello 4, adjoining the Palazzo di Città, R., L., & A. 2½, B. 1 fr., omn. 60 c., well spoken of. — The *Grissini*, a kind of bread in long, thin, and crisp sticks, are a speciality of the place. The Piedmontese wines have a high repute (comp. p. xx).

**Restaurants** (comp. p. xix). \*Cambio, Piazza Carignano 2, much frequented in the morning, best Italian wines, separate room for smokers; \*Caffè-Rist. Parigi, Via di Po 21; Trattoria del Commercio, Via Venti Settembre 74, near the Piazza Castello; Caffè-Rist. Milano, corner of the Piazza Castello and Via Barbaroux, well spoken of; Tavella (Dilei), Via di Po; Trattoria della Posta, Piazza Carlo Alberto; Meridiana, Galleria Geisser, Via S. Teresa 6 (Vienna beer); Caffè Milano, Via Pietro Micca 2. — Vermouth of *Torino* (famous), good at *Carpano's*, Piazza Castello 18.

**Cafés.** Parigi (see above); Londra, Via di Po; Nazionale, Via di Po 20; San Carlo, Piazza S. Carlo (concert in the evening); Romano, by the Galleria dell'Industria Subalpina, in the Piazza Castello (café-chantant in the evening); Borsa, Via Roma 25 (newspapers); Ligure, Corso Vitt. Em. II., near the station (concerts); Tavella (see above). — Confectioners. Bass, Baratti & Milano, Piazza Castello, S. side; Stratta, Piazza S. Carlo 7. Chocolate: Moriondo & Gariglio, Piazza S. Carlo 6. — Beer. Dreher, Piazza Carignano 6; Voigt, corner of the Via Botero and Via Pietro Micca; Birreria della Borsa, Via dell'Accademia delle Scienze; Bir. Italiana, Piazza Castello.

**Cabs** (*Vetture, Cittadine*): per drive (*corsa*) 1 fr., at night (12-6 a.m.) 1 fr. 50 c.; first ½ hr. 1 fr., first hour (*ora*) 1 fr. 50 c., each following ½ hr. 75 c., at night 1½, 2, and 1 fr.; each trunk 20 c. — Two-horse carriage 50 c. more in each case.

**Tramways** (fare 10 c., transfer 15 c.) traverse the streets in many different directions (see Plan). The chief centres are Piazza Castello (Pl. E, F, 2),

Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1), Piazza dello Statuto (Pl. C, 2), Piazza S. Martino (Pl. C, 3), and Piazza Carlo Felice (Pl. E, 4).

Steam Tramways ply to various points in the more or less immediate neighbourhood; comp. the Italian time-tables.

General Post Office (Pl. 48, F 3; for *poste restante* letters, etc.), Via Principe Amedeo 10; also at the Stazione Centrale. — Telegraph Offices, Via Principe Amedeo 8 and at the Stazione Centrale.

Booksellers. *Carlo Clausen*, Via di Po 19; *Rosenberg & Sellier*, Via Bogino 3; *F. Casanova*, Piazza Carignano; *Fratelli Bocca*, Via Carlo Alberto 3; *L. Roux & Co.*, in the Galleria Subalpina (p. 27). — NEWSPAPERS: *Gazzetta Piemontese*, *Gazzetta del Popolo*, *Gazzetta di Torino*.

Goods-Agents. *Malvano & Co.*, Via Principe Amedeo 14 (Pl. F, 3) *Fratelli Girard*, Via Cernaia 14.

Bankers. *Pellegrini & Moris*, Via dell' Arsenale 15; *De Fernex & Co.*, Via Alfieri 15. — Money Changers. *Bauer & Borelli*, Via Cavour 10.

Physicians. *Dr. F. Conti*, Corso Oporto 30 (speaks English and French); *Dr. Bergesio*, Via Melchior Gioia 8 (speaks French). — Dentists. *J. Bowman* (Amer.), Via Finanze 11; *Martini*, Via Pietro Micca (speaks English); *Garelli*, Via Roma 15. — Chemists. *A. Torre*, Via Po 14; *G. Torla*, Via Roma 2.

Military Music in the Piazza Castello every afternoon (5 p.m.); in summer daily in the old Piazza d'Armi about 6 p.m., during the Corso, and Sun. 2-4 in the Giardino Reale (comp. p. 28).

Baths. *La Provvidenza*, Via Venti Settembre 40; *Bagni Cavour*, Via Lagrange 22. Bath 1 $\frac{1}{4}$ -1 $\frac{1}{2}$  fr., with fee of 20 c.

Theatres. *Teatro Regio* (Pl. 52; F, 2), Piazza Castello, for operas and ballets, with seats for 2500, generally open during Lent and the Carnival only (admission 3 fr., reserved seats 5, poltrone 10 fr.); *Vittorio Emanuele* (Pl. 59; F, 2), Via Rossini 13, for operas, ballets, and equestrian performances, the largest in the city; *Alfieri* (Pl. 56; D, 3), Piazza Solferino, for comedy and operettas; *Carignano* (Pl. 53; E, 3), in the Piazza of that name, for Italian comedies and (in autumn) operas; *Rossini* (Pl. 57; F, 3), Via di Po 24, for plays in the Piedmontese dialect; *Balbo* (Pl. 60; F, 4), Via Andria Doria, for farces, etc.

British Vice-Consul, *Giacinto Cassinis*, Via Bogino 25. — United States Consular Agent, *William E. Mantius*, Via Madama Cristina 27.

English Church, Via Pio Quinto 15, behind the Tempio Valdese; service at 10.30 a.m. — Protestant Service in the *Tempio Valdese* (Pl. 18; F 4) on Sundays, in French at 11, in Italian at 3 o'clock. — *Free Italian Church* (Rev. Sign. Brachetto), Via Maria Vittoria 27, first floor.

Principal Attractions: Armoury (p. 28), Picture Gallery (p. 30) and Museum of Antiquities (p. 29), Museo Civico (p. 36), monuments in the Cathedral (p. 32), view from the Capuchin monastery (p. 37).

*Turin* (785 ft.), Ital. *Torino*, the ancient *Taurasia*, capital of the Taurini, a Ligurian-Celtic tribe, destroyed by Hannibal B.C. 218, afterwards the Roman *Augusta Taurinorum*, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1720 it was the capital of the Kingdom of Sardinia, and from 1860 to 1865 of Italy. The seat of a university and of a military academy, and headquarters of the 1st Italian Corps d'Armée, this great city lies in an extensive plain on the *Po*, which receives the waters of the *Dora Riparia* below the city. The plain of the *Po* is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (hill of the Capuchins, p. 37; Superga, p. 38). Turin was the chief centre of those national struggles which led to the unification of Italy. The removal of the seat of government to Florence seriously

# TORINO.

1. Accademia delle Belle Arti	F.3.
2. " " Militare	F.2.
3. " " delle Scienze	E.3.
4. Armeria Reale	E.2.
5. Arsénale (Museo Naz. <sup>le</sup> d'Artigl. <sup>a</sup> )	E.4.
6. Borsa	F.3.
7. Banca Nazionale	E.3.

## Chiese.

8. Basilica Magistrale	E.2.
9. S. Carlo 9 <sup>b</sup> S. Cristina	E.3.
10. Cattedrale (S. Giovanni)	E.2.
11. la Consolata	D.2.
12. Corpus Domini	E.2.
13. S. Francesco di Sales	E.2.
14. Gran Madre di Dio	H.3.
15. S. Massimo	F. G.4.
16. S. Filippo	F.3.
17. S. Francesco da Paola	F.2.
18. Tempio Valdese	F.4.
19. " Israelitico	F.4.

20. Galleria dell' Industria Subalpina	F.2.
21. Galleria Nazionale	E.4.
22. Mole Antonelliana	G.2.

## Monumenti.

23. d' Azeglio	E.4.
24. All' Esercito Sardo	E.2.
25. Anedeo (Conte Verde)	E.2.
26. Cavour	F.3.
27. Carlo Alberto	F.3.
28. Emanuele Filiberto	E.3.
29. Duca di Genova	D. E.3.
30. Aless. Lamarmora	D.3.
30 <sup>b</sup> Pr <sup>o</sup> Micca	D.3.
31. Garibaldi	G.4.
31 <sup>a</sup> Crimea	H.4.

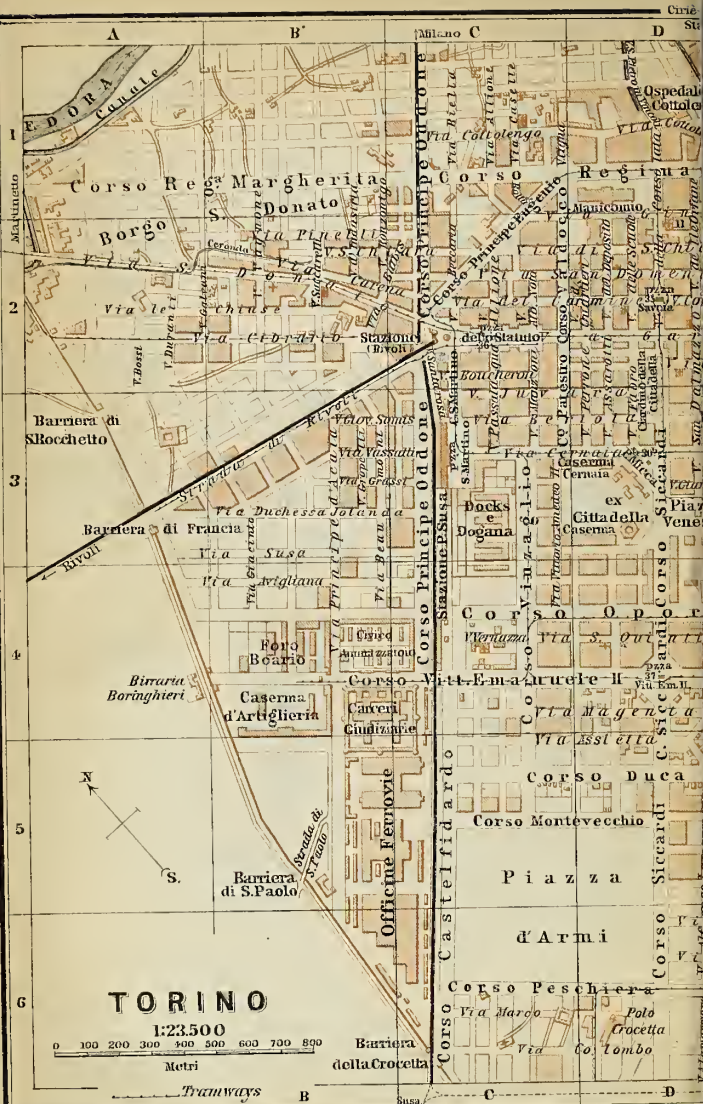
31 <sup>a</sup> Alfonso Lamarmora	F.4.
32. Gioberti	E. F.3.
33. Lagrange	E.4.
34. Paleocapa	E.4.
35. Siccardi	D.2.
36. del Traforo del Fréjus	C.2.
37. Vittorio Emanuele II. <sup>o</sup>	D.4.
38. Ospedale di S. Giov. Battista	F.3.

## Palazzi.

39. Carignano	F.3.
40. di Città (Municipale)	E.2.
41. del Duca di Genova (Chiabrese)	E.2.
42. Madama	E.2.
43. Corte d' Appello (già Senato)	D.2.
44. Cavour	F.4.
45. Reale	E.2.
46. della Cisterna (Duca d' Aosta)	F.3.
47. delle Torri (Porta Palatina)	E.2.
48. Posta e Telegrafi (Ufficio cent. <sup>re</sup> )	F.3.
49. Prefettura	F.2.
50. Questura	E.2.
51. Università e Biblioteca	F.2.

## Teatri.

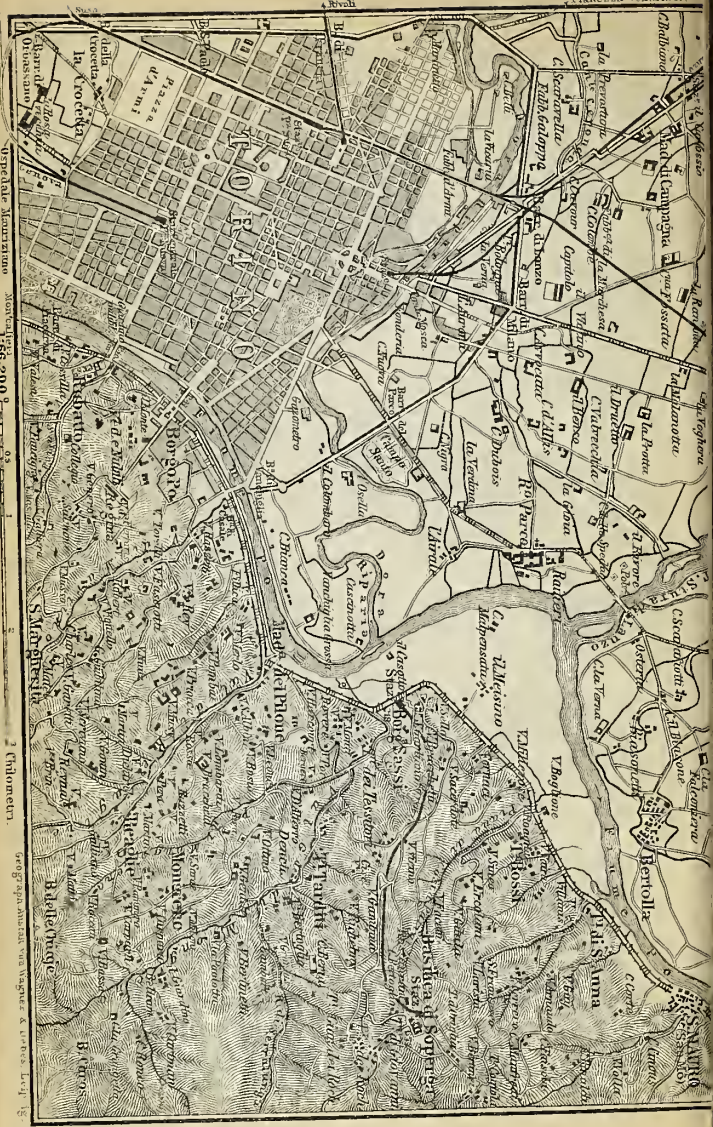
52. Regio	F.2.
53. Carignano	E.3.
54. Gerbino	G.3.
55. Nazionale	F.4.
56. Alfieri	D.3.
57. Rossini	F.3.
58. Scribe	F.2.
59. Vittorio Emanuele	F.2.
60. Balbo	F.4.
61. d' Angennes (Marionette)	F.3.
62. Museo Civico	F.2.
63. " Industriale	F.3.
64. Istituto Tecnico	E.4.











impaired the prosperity of the citizens for a time, but they have long since recovered their losses. The rapidly increasing population now numbers upwards of 320,000, including suburbs.

Turin is conspicuous among the cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses (*Isole*), long, broad, straight streets (*Vie*), spacious squares, and numerous gardens. Its history explains this. The plan of the old town, with slight variations, is ascertained to be the same as that of the colony founded by the Emperor Augustus. It formed a rectangle of 2210 ft. in length, and 1370 ft. in breadth, and is now intersected by the *Via Garibaldi*, which runs between the *Piazza Castello* and the *Via della Consolata*. It had four principal gates, of which the *Porta Palatina*, to the N. (in the *Palazzo delle Torri*, p. 33), still exists. The whole town was comprised within this circumference until in the 17th cent. a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings, and gave the town its present appearance. The fortifications were demolished by the French in 1801, and the citadel had to give place to the railway in 1857.

The spacious **PIAZZA CASTELLO** (Pl. E, F, 2) forms the centre of the town. From this point the busiest streets diverge: *Via Roma*, *Via Garibaldi*, *Via dell' Accademia delle Scienze*, and the broad and handsome *VIA DI PO*, leading to the bridge over the Po, and flanked by arcades (*Portici*), containing shops. The *University* in the *Via di Po*, see p. 35. — In the S.E. angle of the *Piazza Castello* is the *Galleria dell' Industria Subalpina* (Pl. 20; F, 2), containing a café (p. 25) and concert-rooms. The other end of this arcade is in the *Piazza Carlo Alberto* (p. 29).

The **Palazzo Madama** (Pl. 42; E, 2), the ancient castle, a lofty and cumbrous pile in the centre of the *Piazza Castello*, is the only mediæval structure of which Turin boasts, and was erected by William of Monferrat, when master of the town towards the end of the 13th century. It owes its present name to Maria, mother of King Victor Amadeus II., who as Dowager Duchess (*'Madama Reale'*) occupied the building, and embellished it in 1718 by the addition of a handsome double flight of steps and the façade with marble columns on the W. side, from a design by *Juvara*. The two original towers on the E. side are still standing; two others on the W. side, one of which contains an observatory, are concealed by the façade. The Palace now contains several institutions. — In front of it stands a *Monument to the Sardinian Army* (Pl. 24) by *Vinc. Vela*, erected by the Milanese in 1859.

At the N.W. corner of this piazza is the church of *S. Lorenzo*, with a peculiar dome, and destitute of façade, by *Guarini* (1687).

On the N. side of the *Piazza Castello* rises the **Palazzo Reale**, or *Royal Palace* (Pl. 45; E, 2), begun in 1660, a plain brick edifice. The palace-yard is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the palace (admission free), in a niche near the staircase, is an equestrian statue of *Duke Victor Amadeus I.* (d. 1637); the statue

is of bronze, the horse in marble; below the latter are two slaves. The handsome staircase is embellished with statues of Emmanuel Philibert by *Varni*, and Carlo Alberto by *Vela*. The royal apartments are shown only in the absence of the king.

The S.E. wing (*Galleria Beaumont*) contains the \*ROYAL ARMOURY (*Armeria Reale*; Pl. 4, E 2), entered from the arcade of the Prefettura (Pl. 49, E F 2; last door to the left); admission (11-3) by tickets obtained (gratis) on the landing of the first staircase. The collection, which is on the second story, is very choice.

In the centre of Room I. are a bronze statuette of Napoleon I., the sword he wore at the battle of Marengo, a quadrant he used when a young officer, two Freuch regimental eagles, and two kettle-drums captured at the battle of Turin in 1706. Numerous models of modern weapons; in a cabinet near the window, Prussian helmets; then Japanese and Indian weapons and armour. A cabinet on the right contains gifts presented to Victor Emmanuel by Italian towns, a sword presented by Rome in 1859, a gilded wreath of laurel by Turin 1860, and a sword in 1865, on the occasion of the Dante Festival; in the centre, the favourite horse of Charles Albert; Piedmontese flags from the wars of 1848-49 over the cabinets. In a cabinet to the left of the entrance is a tiny MS. of the Koran, in tolerable preservation. — The long HALL contains, on the right, a gigantic suit of armour worn at the Battle of Pavia by an equerry of Francis I. of France; beyond it, in front of the chimney-piece, a choice and very valuable collection of 32 battle-axes, a sword executed by *Benvenuto Cellini* (?), and some finely ornamented helmets of the 15th and 16th centuries. Under glass, a \*Shield by *Benvenuto Cellini* (?), embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. The finest suits of armour are those of the Brescian family Martinengo, three on the left and one on the right. Adjacent is an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. At the end of the hall are the armour of Prince Eugene, the saddle of Emp. Charles V. in red velvet, and the beautiful armour of Duke Emmanuel Philibert. On the right, under glass, the sword of St. Maurice, the scimitar of Tippoo Sahib, etc. In the cabinet A are Roman weapons, helmets, and the eagle of a legion. In the cabinet F, at the top, the sword of the Imperial General Johann v. Werth (d. 1652), bearing a German inscription in verse.

On the floor below is the ROYAL LIBRARY of 60,000 vols. and 3000 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 15th and 16th cent., drawings by *Leonardo da Vinci* (\*Portrait of himself; see p. 130), *Fra Bartolommeo*, *Correggio*, *Gaudenzio Ferrari*, etc. — A staircase ascends hence to the valuable *Collection of Coins*, trinkets, enamels, carved ivory, etc., in a small room adjoining the Armoury.

The **Palace Garden** (*Giardino Reale*; Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open, during the absence of the king, on Sundays and festivals, between 1st July and 1st Oct., 1-5 o'clock (military music; p. 26). Fine view of the Superga. — The *Cathedral* adjoins the palace on the W. (see p. 32).

In the PIAZZA CARIGNANO, a little to the S. of the Piazza Castello, rises the **Palazzo Carignano** (Pl. 39; F, 3), with a curious brick façade, erected by *Guarini* in 1680. An inscription informs us that King Victor Emmanuel II. was born here in 1820. The Sardinian Chamber of Deputies met here from 1848 to 1860, and the Italian Parliament from 1860 to 1865. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1871 by *Bollati* and *Ferri*.



The rooms used by the parliament are now devoted to the NATURAL HISTORY COLLECTIONS formerly in the Academy (open to the public daily, except Mon., 1-4). The collection is divided into the *Zoological and Comparative Anatomy Section* and the *Palaeontological, Geological, and Mineralogical Section*. The former contains a fine array of birds and insects, and a collection of the vertebrates of Italy arranged in a separate gallery. The palaeontological division contains a fine collection of fossil mollusca from the tertiary formations, and the skeletons of a gigantic armadillo (*Glyptodon Clavipes*) from Rio de la Plata, a *Tetralophodon Avernensis*, a *Megatherium Cuvieri*, and other antediluvian animals.

In the Piazza Carignano, in front of the palace, stands the finely-executed marble \*Statue of the philosopher and patriot *Vincenzo Gioberti* (Pl. 32; d. 1852), by *Albertoni*, erected in 1859.

The PIAZZA CARLO ALBERTO (E. side of Palazzo Carignano) contains a bronze monument of *King Charles Albert* (Pl. 27), designed by *Marocchetti*. The pedestal stands on four steps of Scottish granite; at the corners are four colossal statues of Sardinian soldiers; above are four female figures, representing *Martyrdom, Freedom, Justice, and Independence*. — The Galleria Subalpina (p. 27) runs off this piazza.

In the vicinity, at the corner of the Piazza Carignano and the Via dell' Accademia No. 4, is the **Palazzo dell' Accadēmia delle Scienze** (Pl. 3; E, 3), containing a picture-gallery and museums of natural history and antiquities. The building, formerly the Jesuit College, was erected by *Guarini* in 1674. On the GROUND-FLOOR, to the right, are Egyptian, Roman, and Greek sculptures (key kept on the first floor), on the FIRST FLOOR smaller antiquities; on the SECOND FLOOR (98 steps) the picture-gallery. Both collections are open daily 10-4 (in summer 10-3); adm. to each 1 fr.; on Sundays and holidays 10-2, gratis.

**Museum of Antiquities** (*Museo Egizio e di Antichità Greco-Romane*). — HALLS I. & II.: Egyptian statues and late Greek works found in Egypt; in the centre of the room, Mosaics found at Stampacci in Sardinia, representing *Orpheus* with his lyre, and a lion, goat, and ass, probably the animals listening to him; large Egyptian sphinxes, figures of idols and kings, sarcophagi, reliefs. The finest figures are the colossal statue of *Seti II.*, in red sandstone; the red granite statue of *Amenophis II.*; a smaller statue of the same monarch in black granite; a small white figure of *Amosis*; and the black \*Statue of *Ramses II.*, above which is an inscription in honour of the celebrated French Egyptologist *Champollion*. — We now enter the I. GALLERY to the left. Statues of *Jupiter, Marsyas, and Olympus, Youth* (restored as *Mercury*), *Hercules* killing the snakes, a good torso, four figures placed round a column, bearing the name of *Protys* the sculptor. *Minerva*, over life-size. *Amazon* (in green basalt freely restored). Etruscan sepulchral urn from *Chiusi*, with recumbent figure of the deceased. Inscriptions.

The SMALL ANTIQUITIES are on the *First Floor*. In the 1st Room are mummies, papyrus writings, scarabæi, trinkets, vases, porcelain statuettes, and terracottas, many of which are Græco-Roman. The 2nd Room on the right contains a papyrus with fragments of the annals of *Manetho* (a list of the kings of Egypt down to the 19th dynasty), discovered by *Champollion*; the 'Book of the Dead', edited by *Lepsius*; the *Tabula Isiaca* found in the pontificate of *Paul III.*, etc. — A passage to the left of the 1st Room contains inscriptions and statuettes. — We now turn to the left into a room containing *Cypriau* antiquities, several interesting

Etruscan cinerary urns with traces of painting, and (at the door) two Assyrian reliefs, the heads of a king and a eunuch.

Beyond, on the *left*, is a room devoted to Roman Sculptures: in the middle, heads of poets and philosophers; along the longer wall, busts of emperors; in the corner to the left, colossal head of a goddess, fine \*head of Venus (bust modern), head of Antinous, fragments of a fine relief of a youth in a chariot with four horses, probably a Greek work, etc. — A room on the *right* contains the Græco-Etruscan Vases; by the window-wall are two complete tombs found between Turin and Milan, and early Italian vessels. In the next room are Bronzes and a few reliefs in silver. In front of the wall-presses are a tripod and a Silenus, found near Turin, head of Caligula, and Minerva, found in the Versa near Stradella in 1828. — The room in the middle contains terracottas, coins, and \*Glass.

The \*Picture Gallery (*Pinacotēca*), on the second floor, is important for the study of *Macrino d'Alba* (1460-1510) and his pupil *Deferrari da Chivasso*, and of *Gaudenzio Ferrari* (1471?-1546), who was inspired by Leonardo and influenced by the Umbrian school (Nos. 49 and 54). *Sodōma* (1480-1549), who originally belonged to the Lombard school, is well represented by three pictures. *Lorenzo di Credi's* (1459-1537) *Madonna*, No. 356, of his best period, shows that he was influenced by Leonardo. Among numerous and important works of the old Netherlandish school are: 359. *Petrus Cristus*; 358. *Memling*; 340. Sketch by *Rubens*; 338, 351, 363, 384. by *Van Dyck*. (Catalogue 11¼ fr., obtainable only from the booksellers.) The pictures bear the names of their painters.

I. Room. Princes of the House of Savoy and battle-pieces. Beginning on the right: ten of the battles fought by Prince Eugene, by *Huchtenburg*; thirteen portraits of members of the House of Savoy; 28. *Horace Vernet*, King Charles Albert; 29, 31. *French School*; 26, 30. *Dutch School*; 4. *Van Schuppen*, Prince Eugene on horseback.

II. Room. 42. *Defendente Deferrari*, *Madonna with SS. George and Barbara and Charles III.* of Savoy (ancient frame); \*49. *Gaud. Ferrari*, St. Peter and donor; 50 bis. *Macrino d'Alba*, *Madonna and saints* (1498); *Gaudenzio Ferrari*, 52. Visitation, 53. God the Father, 54. *Pietà*, 57. Joachim driven from the Temple, 58. *Madonna and St. Elizabeth*; 56. *Bern. Lanini*, *Pietà*; 50. *Sodoma*, *Holy Family*. On an easel: 784. *Barnaba da Modena*, *Madonna* (1370).

III. Room. \*55. *Sodoma*, *Madonna and SS. Jerome, John, Lucia, and Catharine*. — IV. Room: 90. *Landscape by Massimo d'Azeglio*.

V. Room. 93. *School of Fra Angelico*, *Madonna*; 94, 96. *Fra Angelico da Fiesole*, *Adoring angels*; 97. *Piero Pollajuolo (School of Verrocchio?)*, Tobias and the angel; 98. *Studio of Sandro Botticelli*, Same subject, 99. *Madonna*; \*101. *Fr. Francia*, Entombment (1515); 106. *Bugiardini*, *Holy Family*; 108. *Garofalo*, The boy Jesus in the Temple; 108 bis. After *Raphael*, Portrait of Pope Julius II. in the Palazzo Pitti at Florence (p. 464); 844. *Lod. Mazzolino*, *Madonna and saints*; 114. *Giov. Pedrini*, SS. Catharine and Peter Martyr; 118. *Girolamo Savoldo*, *Holy Family*; 121. *Franciabigio*, Annunciation; 122. *Franc. Penni*, Good copy (1518) of Raphael's Entombment in the Palazzo Borghese at Rome; 127 bis. *Clovio*, 'Il Santissimo Sudario' (comp. p. 32); 127, 128. *Bronzino*, Portraits of Eleonora da Toledo and her husband Cosimo I. de' Medici; 129. After *Titian*, an old copy, Pope Paul III. In the middle are four *Madonnas*: 779. *Giov. Bellini* (ruined by retouching); 780. *Bart. Vivarini* (1481); 828. *Timoteo Viti* (more probably *School of Perugino*; forged signature); 824. *Gregorio Schiavone*.

VI. Room. Above the door: 132. *Bonifazio II.*, *Holy Family*; 137, 138, 142, 143. *Andrea Schiavone*, Mythological scenes; 140. *Ant. Badile* (master of P. Veronese), Presentation in the Temple; opposite, 157. *P. Veronese*, The Queen of Sheba before Solomon; 160. *Agostino Carracci*, Landscape; \*161. *Caravaggio* Musician.



VII. Room. 163. *Guido Reni*, John the Baptist; 167. *Jacopo Bassano*, Cupid at the forge; 170. *Giulio Cesare Procaccini* (not *Crespi*), SS. Francis and Carlo Borromeo adoring the Madonna; 174. *Spagnoletto*, St. Jerome; 182. *P. Veronese*, Finding of Moses.

VIII. Room. Porcelain-paintings by *Constantin* of Geneva, copied from celebrated originals; *Luca della Robbia*, Adoration of the Infant Saviour.

IX. Room. Fruit and flower-pieces; 220. by *Snyders*, 225. by *Fyt*, 228. by *De Heem*. — Then a corridor with inferior works.

X. Room. \*234. *P. Veronese*, Mary Magdalen washing the Saviour's feet; *Guercino*, 242. *Ecce Homo*, 239. St. Francesca Romana; 823. *P. Veronese*, Danaë; 241. *Elisabetta Sirani*, Cain and Abel; 237, 238. *Poussin*, Waterfall, Cascades of Tivoli; 244. *Orazio Gentileschi*, Annunciation; 251. *Strozzi* (more probably *Ribera*), Homer.

XI. Room. 257, 258. *Sassoferrato*, Madonnas, the first called 'della Rosa'; 257 bis. *Canaletto*, Piazzetta in Venice; 262. *Guercino*, Return of the Prodigal Son; 263. *Fr. Albani*, Salmacis; 260, 264, 271, 274. *Albani*, The four Elements; 287. *Giul. Crespi*, St. Nepomuk in the confessional; 276. *Carlo Dolce*, Madonna; 283, 288. *Bernardino Belotto*, Views of Turin; 295. *Maratta*, Madonna; 299, 300. *Angelica Kaufmann*, Sibyls.

XII. Room. Netherlands and German school: 306. *Engelbrechtsen* (not *Lucas van Leyden*), Crucifixion; 307. *Flemish Master of the Female Half-figures*, Crucifixion; 309. Adoration of the Magi, in the style of *Hieron. Bosch*; 313. *Van Eyck* (?), St. Francis receiving the stigmata; \*312, 320. *Rogier van der Weyden*, Madonna and St. Elizabeth, with portrait of the donor; 324. *Flemish School* (not *Mostaert*), Lute-player; \*338. *Van Dyck*, Children of Charles I. of England; 340. *Rubens*, Sketch of his apotheosis of Henry IV. in the Uffizi; \*351. *Van Dyck*, Princess Clara Eugenia of Spain.

XIII. Room: Gems of the collection. 355. *Mantegna*, Madonna and saints (much retouched); 356. *Lorenzo di Credi*, Madonna; 357. *Guercino*, Madonna; \*358. *Hans Memling*, The Seven Sorrows of Mary, a chronological composition of a kind much in vogue among northern artists; 359. *Petrus Cristus*, Madonna; 849. *Titian*, St. Jerome, a late work; \*361. *Saenredam*, Interior of a church, the figures by *A. van Ostade*; \*363. *Van Dyck*, Prince Thomas of Savoy, a fine portrait; 364. *D. Teniers*, Tavern-scene; 366. *Wouwerman*, Cavalry attacking a bridge; 368. *D. Teniers*, Musician; 369. *Sandro Botticelli*, Triumph of Chastity; 371. *Gaud. Ferrari*, Crucifixion (an early work in distemper); \*373. *Raphael*, Madonna della Tenda (a very fine picture, but the original is at Munich); \*375. *Desiderio da Settignano* (not *Donatello*), Madonna (relief in marble); 376. *Sodoma*, Lucretia; 377. *Paul Potter* (1649), Cattle grazing; 377 bis. *Rembrandt*, Old man asleep (an early work); 378. *Jan Brueghel*, Landscape; 379. *Frans van Mieris*, Portrait of himself; 384. *Van Dyck*, Holy Family, painted under the influence of Titian; 386. *H. Holbein*, Portrait of Erasmus (a copy); 389. *J. Ruysdael*, Landscape; 391. *Gerard Dou*, Girl plucking grapes; \*392. *Velazquez*, Philip IV. of Spain; 393. *Rubens* (?), Holy Family; 394. *C. Netscher*, Scissors-grinder.

XIV. Room. 398. *Sallaert*, Procession; 410. *Floris*, Adoration of the Magi; 420. *Wouwerman*, Horse-market; 435. *Gerard Dou*, Portrait; 428. *D. Teniers*, Card-players; 434 bis. *J. Ruysdael*, Landscape; 441. *B. Fabritius*, Holy Family.

XV. Room. 478, 483. *Claude Lorrain*, Landscapes; 481. *Bourguignon*, Battle; 501. *P. Mignard*, Louis XIV.

Opposite the Academy, to the E., is the large church of S. Filippo (Pl. 16; F 3), erected by Guarini in 1679, and restored by Juvara in 1714. The portico in front is a later addition. The church contains pictures by *Guercino*, *Solimena*, and others.

The neighbouring PIAZZA S. CARLO (Pl. E, 3), 587 ft. long, and 264 ft. wide, is embellished with an equestrian \*Statue of Duke Emmanuel Philibert (Pl. 28), in bronze, designed by *Marocchetti* (1838). The relief on the W. side represents the Battle of

belonged to the convent of S. Andrea (9th century). — The column of the Madonna in the adjoining piazza, erected in 1835, commemorates the cessation of the cholera.

A little to the N. E., and intersected by the Corso Regina Margherita, lies the PIAZZA EMANUELE FILIBERTO (Pl. D, E, 1), adjoined on the S. by Piazza Milano, and on the N. by Piazza dei Molini. To the N. of the latter runs the VIA AL PONTE MOSCA, with the station of the Ciriè-Lanzo railway (p. 48) on the left, and on the right the new church of *S. Gioachino*, a basilica in the Lombard style, with a campanile 150 ft. high, designed by Count Ceppi. — The street then crosses the *Dora Riparia* by the *Ponte Mosca*, a handsome bridge of one arch, constructed in 1830, and named after its builder. Fine view of the Superga and of the Graian Alps overtopped by the Gran Paradiso.

From Piazza Castello the Via Garibaldi leads to the PIAZZA DELLO STATUTO (Pl. C, 2), with the huge **Mont Cenis Tunnel Monument**, by *Tabacchi*: the Genius of Science soars above a pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are the names of the engineers, *Sommeiller*, *Grattoni*, and *Grandis*.

From the Via Garibaldi we proceed to the S. by the Corso Siccardi to the **Giardino della Cittadella** (Pl. D, 2, 3), where statues were erected in 1871 to *Brofferio* (d. 1866), poet and orator, and opposite, in 1873, to the jurist *J. B. Cassinis*. — Farther on, at the corner of the Via della Cernaia, in front of the former citadel, is a monument by Gius. Cassano in memory of *Pietro Micca* (Pl. D, 3), the heroic 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite is a column bearing a bust of *Al. Borella*, the author, and in the Via della Cernaia rises the statue of *General Alex. Lamarmora* (d. 1855 in the Crimea), by Cassano. — A marble tablet above the gateway of the citadel commemorates the Italian soldiers who fell in Africa in January, 1887.

In the PIAZZA SOLFERINO rises an equestrian statue of *Duke Ferdinand of Genoa* (Pl. 29, D E 3; comp. p. 33), commanding general at the battle of Novara, by Balzico; and the gardens of the piazza contain monuments of *General Gerbaix de Sonnaz*, by Dini, and the historian *Gius. La Farina*, by Auteri-Pomar.

In front of the imposing *Central Station* (p. 25; Pl. E, 4, 5) extends the PIAZZA CARLO FELICE, with its tasteful gardens, adorned with a bronze statue of *Massimo d'Azeglio*, patriot, poet, and painter (d. 1866), by Balzico, erected in 1873. This piazza is adjoined by two smaller ones, the *Piazza Paleocapa* to the W., with the statue of the minister of that name (Pl. 34), and the *Piazza Lagrange*, on the E., with the statue of L. Lagrange, the mathe-

matician (d. 1813 at Paris; Pl. 33). The broad Corso Vitt. Emanuele leads to the W. to the *Piazza Vittorio Emanuele II.* (Pl. D, 4), with the monument of the king (Pl. 37; unfinished).

In the Via dell' Arsenale, running N.W. from the Piazza Paleocapa, stands the **Arsenal** (Pl. 5; E, 4), occupying an entire block, and containing the *Museo Nazionale d'Artiglieria* (adm. daily except Sun.), a collection of ordnance of every description from the 14th cent. to the present day. — In the Via S. Secondo, the continuation, to the S., of the Via dell' Arsenale, rises the church of *S. Secondo*, completed in 1882 in the Lombard style, with a campanile 170 ft. high.

In the VIA DI PO (p. 27), which leads to the S.E. from Piazza Castello, on the left, is the **University** (Pl. 51; F, 2), erected in 1713 from designs by the Genoese *Ricca*, with a handsome late-Renaissance court. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here to *Carlo Emanuele III.*, and to *Vittorio Amadeo II.* (at the entrance), both by the brothers Collini; to *Prof. Riberi* (d. 1861), by Albertoni; to *Dr. L. Gatlo* (d. 1857), by Vela; to *Prof. Timermans* (d. 1875), by Tabacchi; and to *Pescatore*, the jurist, by Dini. On the corridor of the first floor are busts of celebrated professors and a large allegorical group presented by Victor Emmanuel I. The *Library* (open to the public daily, 8-6 in summer, and 9-4 and 7-10 in winter; closed in Sept.; chief librarian, Comm. Cav. F. Carta) numbers 200,000 vols. and contains valuable Aldine editions and manuscripts from Bobbio. The University (founded in 1404) has at present 85 professors and 2300 students.

No. 6, to the right in the Via dell' Accademia Albertina, is the **Accademia Albertina delle Belle Arti** (Pl. 1, F 3; shown on weekdays, 10-4; gratuity 50 c.), founded in 1652, and transferred hither in 1833. It contains a small collection of pictures, many being copies. Among the best are: 126. *Quentin Matsys* (?), Head of Christ; 140, 141. *Fra Filippo Lippi*, Four saints (wings of altarpiece); 218. *Giovenone*, Adoration of the Child. Also numerous \*Cartoons by *Gaudenzio Ferrari* and *Lanini*, and a cartoon of Leonardo's Madonna with St. Anna by an artist of the *Lombard School* (copy of the picture in the Louvre).

The Via Montebello, the next cross-street, leads to the so-called **Mole Antonelliana** (Pl. 22; G, 2), begun in 1863 as a synagogue by *Antonelli* (d. 1888) and completed by the city in 1878-89 as a historical national museum, in memory of Victor Emmanuel II. It is a square building (44 yds. each way) resembling a tower, with a singular façade formed of several rows of columns; its height to the head of the gilded statue (13 ft. high) at the top is 538 ft. The dome is striking from its bold disregard of the ordinary technical rules of construction. The hall beneath the dome

is 84 ft. square and upwards of 300 ft. high, and contains three galleries one above the other.

In the Via di Gaudenzio Ferrari, No. 1, is the **Museo Civico** (Pl. 62; F, 2), containing the civic collections (gratis on Sun., Thurs., and holidays, 12-3; on other days, 9-4, fee 50 c.).

**GROUND FLOOR.** Early sculptures, early mediæval relief of the Madonna, coffin of the poet Vagnone (d. 1499) with reliefs of Orpheus and Perseus, terracottas, wood-carvings of the 16th cent., a model of the Bucintoro (p. 277). — **FIRST FLOOR.** Modern paintings and sculptures. Marble statues of Eve by *Fantacchiotti* and Dante by *Vela*. The realistic tendency of modern Italian art is well illustrated in the death agonies depicted in the Crucifixion of Eulalia by *Franceschi* and the 'Femme de Claude' by *Mosso*. Good water-colours by *Bossoli*, illustrating the events of 1859-61. Statuette by *Balzico*, the 'Plebiscite in Naples'. In the last room are a few old paintings by *Bart. Vivarini* (?), *Bugiardini*, *Honthorst*, and *Victors*, and a marble bust of Sappho by *Canova*. — **SECOND FLOOR.** Rooms 12-14: Sculptures in wood, tapestry, bronze and iron work. Room 15: Modern wood and ivory carvings; six pieces of sculpture from the tomb of Gaston de Foix (p. 128), by *Bambaja*. R. 16: Miniatures (missal of Cardinal della Rovere, 15th cent.), enamels, majolica. R. 17: Italian ceramic ware. RR. 18, 19: Mementoes of Massimo d'Azeglio (p. 34). R. 20: Interesting collection of stained glass. RR. 21, 22: Prehistoric and ethnographical collection.

Several monuments adorn the squares in this new quarter. That of the Dictator of Venice, *Daniele Manin* (d. 1857), beyond the Ospedale S. Giovanni Battista, by *Vela*, represents the Republic of Venice leaning on the medallion-portrait of Manin. Also statues of *Cesare Balbo* (d. 1583), minister and historian, by *Vela*; of *General Bava*, by *Albertoni*; of the *Marquis Pes de Villamarina*, the Sardinian statesman, in the adjoining Parc Cavour; and, nearer the Piazza Maria Teresa (Pl. G, 3), of *General Guglielmo Pepe* (d. 1853), the brave defender of Venice in 1849, by *Butti*.

From the large PIAZZA VITTORIO EMANUELE (Pl. G, 3) the Via di Po (p. 27) leads on one side and a handsome bridge over the Po (fine view of the opposite bank, see p. 37) on the other. The *Corso Lungo Po*, adorned with a *Monument of Garibaldi* (Pl. 31; G, 4) erected in 1887, also leads from this square up the river to the Nuovo Giardino Pubblico. In the Via Mazzini, diverging to the right, rises the church of **S. Massimo** (Pl. 15; F, G, 4), built in 1845-54, crowned with a dome. Façade adorned with statues of the Four Evangelists. Good modern frescoes in the interior, and several statues by *Albertoni*. — In the Corso Vitt. Emanuele II., which leads from the chain bridge (*Ponte Maria Teresa*; Pl. G, 4) to the Piazza Carlo Felice, on the left, rises the new church of *S. Giovanni Evangelista* in the Romanesque style. A few paces beyond it is the *Waldensian Church* (*Tempio Valdese*; Pl. 18, F 4; see p. 49), the first Protestant church built at Turin after the establishment of religious toleration in 1848. — Close by, at the corner of the Via S. Anselmo and the Via Pio Quinto, is the *Synagogue* (Pl. 19; F, 4, 5), in the Moorish style (1884). — In the Piazza Saluzzo to the S.W. is the church of *SS. Pietro e Paolo*, with a Byzantine façade (1865).

A favourite promenade is the **Nuovo Giardino Pubblico** (Pl. G

4, 5), above the iron bridge on the left bank of the Po (several cafés). It comprises the *Botanical Garden*, and the royal château *Il Valentino*, a turreted building of the 17th cent., now occupied by the *Polytechnic School* (*Reale Scuola di applicazione per gli Ingegneri*). In the court is a bronze statue of *Quintino Sella*, the scholar and statesman, by Ces. Reduzzi (1894). On the S. side of the garden is a model of a *Castle of the 15th cent.* (open 9-12 and 2-6; adm. 1 fr., on Thurs., Sun., and holidays 50 c.) with its dependent village, erected for the exhibition of 1884 (restaurant). — In the adjacent Corso Massimo d'Azeglio are several scientific and medical institutions connected with the university.

On the *Right Bank* of the river, a little beyond the chain-bridge leading from the Corso Vitt. Emanuele II. (p. 36), stands the *Crimæan Monument* (Pl. 31a; H, 4), by L. Belli (1892), a large granite pyramid, with bronze reliefs and marble figures of Victory, a Bersagliere, and a sailor, erected to commemorate the war of 1855-56.

The Via Moncalieri leads from the chain-bridge to the left, along the bank of the river, to (5 min.) the *Monte dei Cappuccini* (Pl. H, 3, 4; 955 ft. above the sea, 164 ft. above the Po), a wooded hill rising almost directly from the river and ascended by a cable-tramway (return-fare 15 c.). At the top are an old Capuchin church and a well-equipped station of the Italian Alpine Club (open when the flag is flying; adm. 25 c.), with maps and other collections, and commanding a noble view. The hill was fortified down to 1802.

The \*VIEW (best by morning light) embraces the river, city, plain, and the chain of the Alps in the background, prominent among which are (right) the snowy peaks of Monte Rosa (15,215 ft.), the Gran Paradiso (13,780 ft.), and Monte Levanna (11,975 ft.); towards the N.W. is the Rocciamelone (11,604 ft.), concealing Mt. Cenis; then, to the left, the valley of Susa (p. 2), the Sagra di S. Michele (p. 3) on a conspicuous hill; farther to the S.W. Monte Viso (12,670 ft.).

Near the Monte dei Cappuccini, opposite the large bridge leading from the Piazza Vitt. Emanuele I. (p. 36), stands the spacious domed church of *Gran Madre di Dio* (Pl. 14; H, 3), erected in 1818 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups flanking the steps represent Faith and Charity. The lofty columns of the portico are monoliths of granite. — In front of the church rises a *Monument of Victor Emmanuel I.* (d. 1824), by Gaggini. — A few hundred yards farther is the *Villa della Regina*, now a school for the daughters of officers who have fallen in battle. To the S. of the Ponte Margherita (Pl. H, 1) is a large building dedicated to the same object.

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The **Cemetery** (*Cimitero*),  $1\frac{1}{2}$  M. to the N.E. of Turin, on the Chivasso road (open 10-4 in winter in fine weather; in March, April, Sept., and Oct. 9-6; in summer 8-8), is reached from the Ponte delle Benne by a shady avenue (steam tramway from Piazza Emanuele Filiberto, see p. 25). The front part of the cemetery is



enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with domes. In the front section, to the left by the wall, is the tomb of *Silvio Pellico* (d. 1854); in the other section we observe the names of *D'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, *Pinelli*, and other eminent moderns.

The \**Superga*, or *Soperga* (2145 ft.; comp. Map, p. 25; tramway from Piazza Castello to the village of *Sassi* in  $\frac{1}{2}$  hr.; thence to the top by cable-tram in 20 min.; no change of carriages in the case of *treni diretti*; fares 2 fr. 50, 1 fr. 85 c.), is well worthy of a visit. The *Superga*, the royal burial-church, a handsome edifice with a portico, and crowned with a dome, is conspicuously situated on a hill to the E. of Turin. The church, a votive offering dedicated by Victor Amadeus II., the first king of Sardinia, on the occasion of the raising of the siege of Turin in 1706 (p. 24), was erected in 1718-31 from designs by *Juvara*, and consecrated in 1749. The interior (closed 12-2) contains a room hung with indifferent portraits of all the popes. At the entrance to the burial-vault is the Archangel Michael contending with the Devil, a marble group by *Carlo Finelli* (1842). Splendid \*View of the Alps, especially from the dome, the ascent of which is recommended. — *Ristorante della Funicolare*, déj. 3, D. with wine 4 fr., well spoken of.

To the S. of Turin on the line to Genoa (R. 11a) lies *Moncalieri* (steam-tramway from the Piazza Castello), a pleasant little town of 10,000 inhab., picturesquely situated on a chain of hills, and commanding a superb view. On a height above the village is the royal *Château*, in which Victor Emmanuel I. died in 1824. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, 'Delivery of the plebiscite of Tuscany by Baron Ricasoli in 1860' is interesting from its numerous portraits (fee  $\frac{1}{2}$ -1 fr.). A horse-tramway runs to the château from the terminus of the steam-tramway.

About 6 M. to the S.W. of Turin (steam-tramway from the Via Sacchi, near the Central Railway Station) lies *Stupinigi*, a large royal hunting-château, erected from designs by *Juvara* in the reign of Charles Emmanuel III., with a beautiful and extensive park (\**Albergo del Castel Vecchio*, at the back of the château, moderate).

## 8. From Turin to Aosta and Courmayeur.

RAILWAY to (80 M.) *Aosta* in  $4\frac{1}{2}$ - $5\frac{1}{4}$  hrs. (fares 14 fr. 60, 10 fr. 25, 6 fr. 60 c.). The part of the line between Ivrea and Aosta (42 M.; fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.) is distinguished both by the beauty of the scenery and the boldness of its engineering. — From *Aosta* to *Courmayeur*, 21 M., OMNIBUS thrice daily in July and Aug. (at other times to Pré-St-Didier only) in 5 hrs. (return 4 hrs.), fare 3 fr. (outside-seat  $3\frac{1}{2}$  fr.). The hours of starting from Aosta have hitherto been 6, 11, and 3.30, from Courmayeur 6, 1, and 5. One-horse carr. 18, two-horse 30 fr.

From Turin to (18 M.) *Chivasso*, see p. 59. Between the depressions of the lower mountains peeps the snowy summit of the Gran Paradiso, and to the E., farther on, that of Monte Rosa.

22 M. *Montanaro*; 25 M. *Rodallo*; 27 M. *Caluso-Canavese*; 29 M. *Candia*; 31 M. *Mercenasco*; 33 M. *Strambino*.

39 M. Ivrea (770 ft.; *Scudo di Francia; Universo; Corona d'Italia*), a town with 5400 inhab., is picturesquely situated on the *Dora Baltea* (Fr. *Doire*), on the slope of a hill crowned with an extensive and well-preserved old *Castle*, with three lofty brick towers, now a prison. Adjacent is the *Cathedral*, a building of ancient origin, but frequently restored. An ancient sarcophagus adorns the adjoining *Piazza*. A monument was erected here in 1880 to *Ettore Perrone*, general and minister (d. 1848). Ivrea, the ancient *Eporedia*, was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the lake of *S. Giuseppe* with a ruined monastery (1 hr.).

Steam-tramway from Ivrea in  $1\frac{3}{4}$  hr. to ( $18\frac{1}{2}$  M.) *Santhià* (p. 60; fares 2 fr. 10, 1 fr. 50 c.).

The train crosses the *Dora*, penetrates the hill on which Ivrea stands by means of a tunnel, 1100 yds. long, and enters the fertile valley of the *Dora*. 41 M. *Montalto*; on a rocky hill to the right stands the ruined battlemented castle of that name.  $42\frac{1}{2}$  M. *Borgo-franco* (925 ft.); 45 M. *Tavagnasco*; 47 M. *Quincinetto*.

49 M. *Pont-St-Martin*. The village (1105 ft.; *Cavallo Bianco*, with garden; *Rosa Rossa*), with a ruined castle, foundries, and an old Roman bridge over the *Lys*, is very picturesquely situated at the mouth of the deep *Val Gressoney*, 1 M. from the station.

A new road, passing *Lillianes* and *Fontainemore*, ascends through the beautiful chestnut woods of the picturesque *Val Gressoney*, watered by the *Lys*, to (9 M.) *Issime* ("Posta), whence a bridle-path (road under construction) leads viâ *Gaby* to (3 hrs.) *Gressoney-St-Jean* (4495 ft.; "Hôtel De la Pierre, R. & A.  $2\frac{1}{2}$  pens.  $8\frac{1}{2}$  fr.; Hôtel-Pension du Mont-Rose), the capital of the valley, and to ( $1\frac{1}{4}$  hr.) *Gressoney-la-Trinité* (5370 ft.; Hôtel Thedy, pens.  $7\frac{1}{2}$  fr.), both finely situated near the S. foot of Monte Rosa and frequented as summer resorts. Easy passes lead hence to the E. over the *Col d'Olen* and the *Col di Valdobbia* to *Alagna* (p. 173), and to the W. over the *Bettaforca* to *Fiery* in the *Val d'Ayas* or *Challant* (p. 40). For details, as well as for the glacier-passes to *Zermatt* (*Lysjoch, Felikjoch*, etc.) and ascents of the S. peaks of *Monte Rosa*, see *Baedeker's Switzerland*.

We next cross the *Lys* and follow the broad valley, flanked by fine mountains, to ( $50\frac{1}{2}$  M.) the prettily-situated *Donnas* (1066 ft.; *Rosa*). The train now ascends a rocky defile and passes through a tunnel 660 yds. long under *Fort Bard* (1282 ft.), which was built in the beginning of the 11th cent. and was taken in 1242 by Count Amadeus of Savoy after a long siege, while in May, 1800, before the battle of Marengo, it was gallantly defended by 400 Austrians, who kept the French army in check for a week. The train then crosses the *Dora* to (52 M.) *Hône-Bard*, beautifully situated. On the left opens the *Val di Camporciro*, or *Champorcher*, with its fine rocky peaks (p. 45); to the N.W. towers the *Mont Luseney* (11,500 ft.). — At *Campagnola* the train crosses the *Dora* and intersects a promontory of debris. — 55 M. *Arnaz*, with a ruined castle.

$56\frac{1}{2}$  M. *Verrés*. The village (1280 ft.; *Italia; Ecu de France*), with 1100 inhab. and the old castle of *Rocca*, belonging to the

former Counts of Challant, lies picturesquely at the entrance of the *Val Challant*,  $\frac{3}{4}$  M. from the station. Opposite, on the right bank of the Dora, lies *Issogne*, also with an interesting château of the Counts of Challant. To the N.E., between the Challant and Gressoney valleys, towers the rocky pyramid of the *Becca di Viou* (9370 ft.).

The valleys of Aosta and Susa (p. 2) were alternately occupied by the Franks and the Longobards, and belonged to the Franconian Empire, in consequence of which the French language still predominates in these Italian districts. The village of *Bard* (below the fort) is the point of transition from Italian to French, while at Verrés the latter is spoken almost exclusively.

Above Verrés the valley expands, but soon contracts again. Extensive vineyards are passed. We cross the *Evançon* and the Dora. On the slope to the left is the village of *Champ de Praz*, lying at the entrance of the *Val Chalame*, the torrent of which has overspread the valley of the Dora with detritus. Farther on, lofty walls of rock rise to the left. — Near (60 M.) *Montjovet* appear on the right, high above us, the extensive ruins of the château of *Montjovet* or *St. Germain*. Tunnel. The train crosses the Dora by means of a long viaduct and enters the picturesque \**Defile of Montjovet*, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling Dora far below.

63 M. *St. Vincent* (1415 ft.). To the right, 1 M. above the station, at the end of the defile and the foot of *Mt. Zerbion* (8925 ft.), lies the village (1886 ft. ; \**Lion d'Or*; *Corona*), with a mineral spring and baths. — Two short tunnels. Loftily perched on the left is the old castle of *Ussel*, belonging to the Counts of Challant.

64½ M. *Châtillon* (1807 ft. ; \**Hôtel de Londres*; *Pens. Suisse*), with 900 inhab. and a handsome château of the old Counts of Challant, is beautifully situated 1 M. above the railway, at the entrance to the *Val Tournanche*. Its houses are picturesquely scattered over the gorge of the *Matmoire* or *Marmore*, a torrent descending from the Matterhorn; and in the middle of the town is a bridge spanning the ravine in one fine arch. (To *Val Tournanche*, and over the *Théodule Pass* to *Zermatt*, see *Baedeker's Switzerland*.)

The line crosses the *Matmoire*, traverses a deep cutting through a deposit of *débris*, threads two tunnels, and reaches (67½ M.) *Chambave*, noted for its wine. To the W. opens the view of the beautiful valley of Aosta, rich in fruit and surrounded by lofty mountains, with the three-peaked *Rutor* (p. 47) in the background.

Beyond a tunnel, the line traverses a mass of *débris* at *Diemoz* (viaduct 107 yds. long), and crosses the Dora. To the left lies the picturesque château of *Fénis*, at the mouth of the *Clavalité Valley*, through which peeps the snowy peak of the *Tersiva* (11,520 ft.). The train crosses the Dora twice and reaches (72 M.) *Nus*, with a ruined castle, at the mouth of the *Val St. Barthélemy*. We then recross to the right bank of the Dora. On the slope above (73 M.) *St. Marcel*, which lies at the mouth of the valley of the same name,

is the much-frequented pilgrimage-church of *Plou*. We again cross the Dora to (74½ M.) *Quart-Villefranche*, with the château of Quart on a hill to the right (2485 ft.). We then cross the *Bagnère* and the *Buthier*.

80 M. *Aosta*. — \*HÔTEL ROYAL VICTORIA, opposite the station, R., L., & A. 4½, B. 1½, déj. 3½, D. 5, pens. 9-12 fr.; \*HÔT. DU MONTEBLANC, at the W. end of the town, R., L., & A. 3-3½, B. 1½, D. 5 fr. — ALBERGO LANIER, in the Hôtel de Ville, in the market-place, good cuisine; CORONA, opposite. — *Caffè Nazionale*, in the Hôtel de Ville; *Railway Restaurant*, poor. Beer at *Zimmermann's*, near the Hôtel de Ville. Good bed-rooms at the omnibus-office in the market-place, R., L., & A. 3 fr. — Omnibus and carriages to Courmayeur, see p. 33.

*Aosta* (1910 ft.), with 5700 inhab., the *Augusta Praetoria Salassorum* of the Romans and now the capital of the Italian province of Aosta, lies at the confluence of the *Buthier* and the *Doire* or *Dora Baltea*. The valley was anciently inhabited by the Salassi, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They frequently harassed the Romans in various ways, and on one occasion plundered the coffers of Cæsar himself. After protracted struggles the tribe was finally almost extirpated by Augustus, who captured the survivors, 36,000 in number, and sold them as slaves at Eporedia (p. 39). He then founded Aosta to protect the roads, named it after himself, and garrisoned it with 3000 soldiers of the Prætorian cohorts. The importance of the Roman Aosta is indicated by the extant remains.

Near the railway-station, which lies on the S. side of the town, is an excellent bronze *Statue of Victor Emmanuel II.*, in hunting costume, designed by Tortone (1886) and commemorating the king's sporting expeditions amid the Graian Alps. A short walk brings us to the ancient *Town Walls*, flanked with towers, which form a rectangle 790 yds. by 620 yds. They are preserved in their entire extent, and on the S.W. side the ancient facing and cornice are still *in situ*.

The walls of the old *Theatre* and the arcades of the *Amphitheatre* are visible above the houses in the market-place, where the main streets of the town intersect each other.

The principal street leads to the E., through the ancient \*PORTA PRÆTORIA, to the (¼ M.) handsome \*TRIUMPHAL ARCH OF AUGUSTUS, with its ten Corinthian pilasters. It then crosses the *Buthier*, which has changed its channel, to the beautiful arch of the old *Roman Bridge*, now half-buried in the earth.

In the suburbs lies the church of *ST. OURS*, the choir of which contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is borne by Roman columns. The cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a *Tower*, built of Roman hewn stones in the 12th cent., opposite which are a sarcophagus and two ancient columns at the entrance of a chapel. In the same piazza is the *Priory of St. Ours*, a picturesque building of the 15th cent., with terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.



*Courmayeur* (4015 ft.), a considerable village, beautifully situated at the head of the Aosta valley, is much frequented by Italians in summer. The highest peak of Mont Blanc is concealed from Courmayeur by the *Mont Chetif* (7685 ft.), but is seen from the Pré-St-Didier road,  $\frac{1}{2}$  M. to the S. — About 1 M. to the N. are the small sulphur-baths of *La Saxe*.

The \**Mont de Saxe* (7735 ft.;  $2\frac{1}{2}$ -3 hrs.; guide, 6 fr., unnecessary) affords a complete view of the S.E. side of Mont Blanc with its numerous glaciers, from the Col de la Seigne to the Col de Ferret, the Col du Géant and the Jorasses being prominent. A good bridle-path ascends from Courmayeur, by *La Saxe* (see above) and *Le Villair*, to the (2 hrs.) *Chalets du Pré* (6670 ft.) and the (1 hr.) summit. The descent may be made by the *Chalets de Leuchi* (6400 ft.) into the Val de Ferret. — Excursions in the Mont Blanc chain, to Chamonix, etc., see *Baedeker's Switzerland or Southern France*.

### Excursion to the Graian Alps.

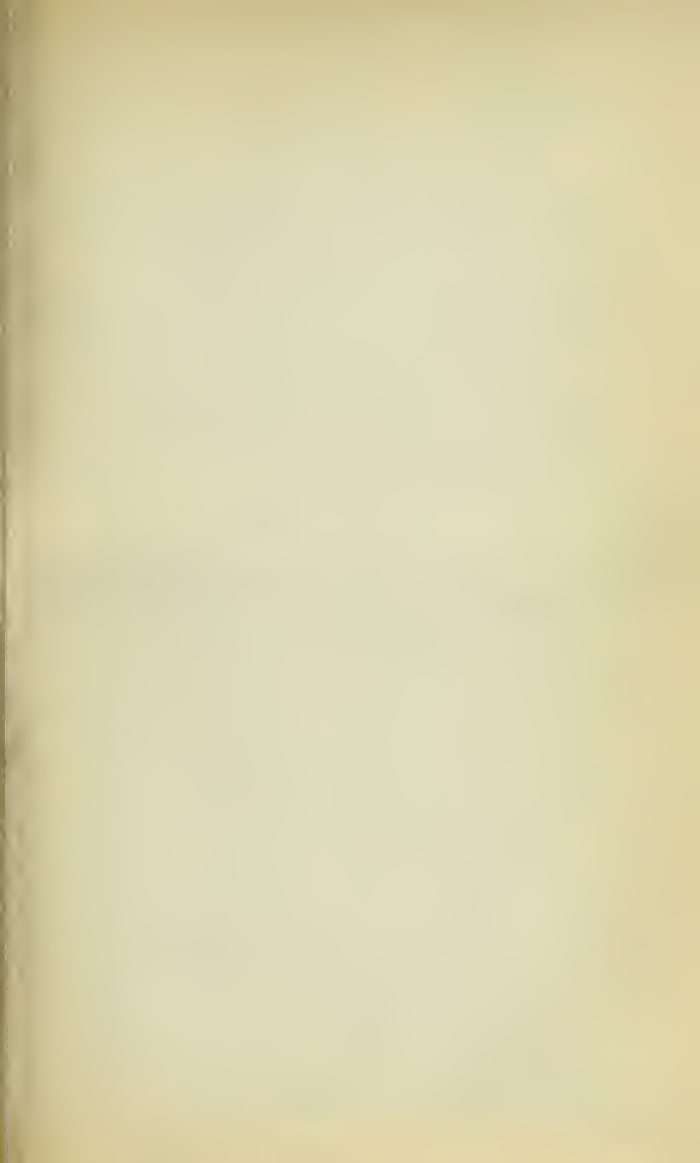
The GRAIAN ALPS, an extensive mountain-system culminating in the *Gran Paradiso* (13,320 ft.) and the *Grivola* (13,020 ft.), lie between the valleys of the *Dora Baltea* and the *Isère* on the N., and those of the *Dora Riparia* and the *Arc* on the S. We here describe a few of the most interesting routes through the E. part of this grand mountain-region, in the form of a circular tour of four days from *Aosta*, taking in *Cogne*, *Valsavaranche*, *Rhêmes Notre-Dame*, *Valgrisanche*, and *Liverogne*. *Cogne* is the best centre for excursions.

The mountains of *Cogne* form a favourite *chasse* of King Humbert, as they did of his father Victor Emmanuel (p. 41), and the mountain-goat ('Steinbock', Ital. 'stambecco', Fr. 'bouquetin'), elsewhere nearly extinct, is still found here. Several excellent bridle-paths, leading to the royal shooting-lodges, are a great assistance to the pedestrian.

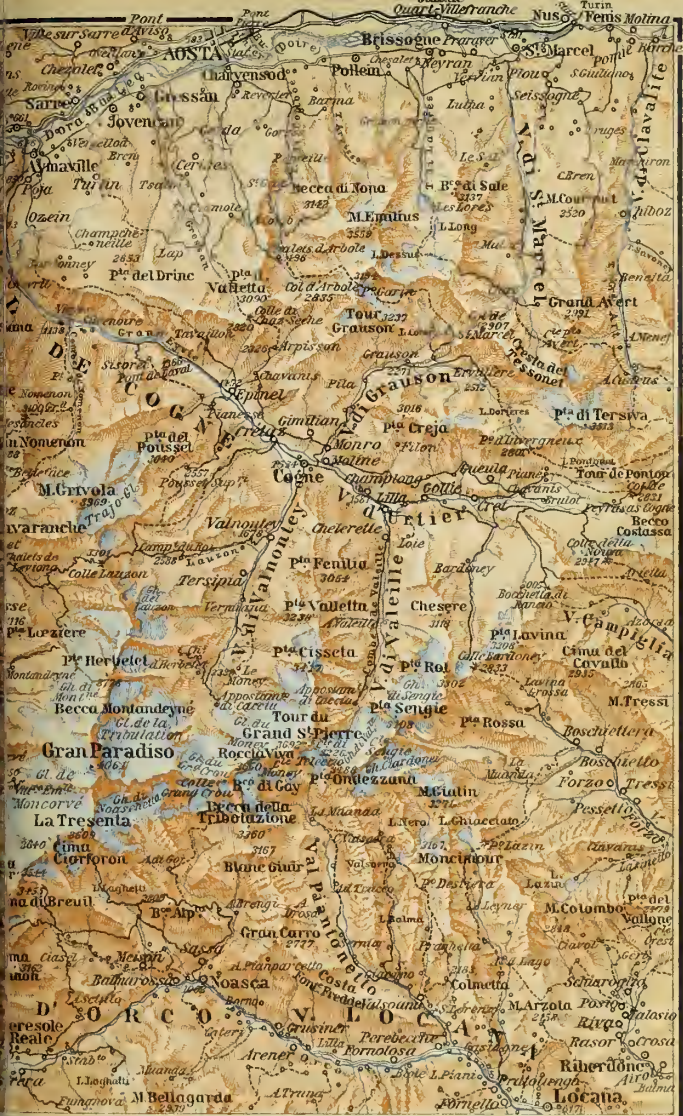
1st Day. — FROM AOSTA TO COGNE ( $6\frac{1}{2}$  hrs.). As far as (6 M.) *Aymaville* (2120 ft.) we may follow the high-road (p. 42), but it is preferable to cross the Doire near Aosta, and to go by *Gressan* and *Jovençan*, across meadows and fields. The bridle-path then ascends rapidly past the church of *St. Martin* to *Poia* (2790 ft.), and enters the monotonous Val de *Cogne* at a great height above the ravine of the brawling *Grand' Eyvie*. Far below we soon observe the houses of *Pont d'Ael* (2865 ft.), with its admirably preserved \*Roman Bridge (formerly an aqueduct), 60 yds. long and 394 ft. above the stream. It was erected in the reign of Augustus. The valley contracts. Near the bridge by which we cross the stream, we obtain a view of the *Grivola* for a short time. We next reach ( $1\frac{1}{2}$  hr.) *Vieyes* (3730 ft.; cantine), at the mouth of the *Combe de Nomenon* (pretty waterfall), with the *Grivola* and the *Gran Nomenon* (11,440 ft.) in the background. Beyond ( $\frac{1}{4}$  hr.) *Silvenoire* (on the right) and a deserted iron-foundry, we again cross the brook by the *Pont de Laval* (4480 ft.), where the mountains of *Cogne* are revealed. We then recross to ( $1\frac{1}{2}$  hr.) *Epinel* (4760 ft.), opposite the lofty *Punta del Pousset* (p. 45), with the *Trajo Glacier* on the right. At ( $\frac{1}{2}$  hr.) *Crétaz* the *Valnontey* descends from the S. to the *Grand' Eyvie*; (20 min.) *Cogne*.

*Cogne* (5030 ft.; \**Hôt. Grivola*, pens.  $6\frac{1}{2}$  fr., and *Hôt. Royal*, both unpretending), charmingly situated, with a beautiful view of



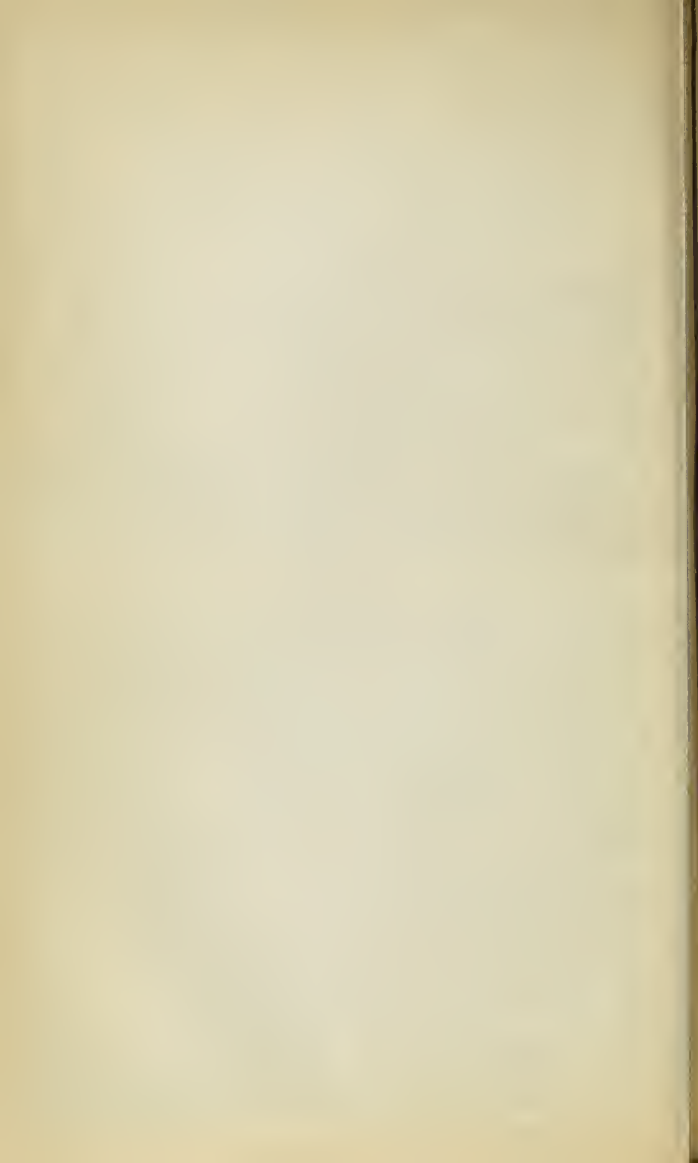






English Miles.

Wagner & Debes, Leipzig





the Gran Paradiso and the Tour du Grand St. Pierre, with their glaciers (Glacier de la Tribulation, du Grand Crou, du Money, etc.) to the S., and of the Mont Blanc to the N.W., is an excellent starting-point for excursions. Three valleys converge here: the *Vallone di Valnontey* from the S., the *Vallone d'Urtier* from the S.E., and the *Vallone di Grauson* from the N.E.

ASCENTS AND PASSES. (Guides, *Elysée* and *Joseph Jeantet*, *L. Guichardaz*.) \**Punta del Pousset* (10,745 ft.; 5 hrs.; guide 6, with mule 12 fr.), a superb point of view. At *Crétaz* (see p. 44) the bridge crosses the *Valnontey* and enters a wood and then ascends grassy slopes to the chalets of *Ors-Dessus* and (3 hrs.) *Pousset-Dessus* or *Superiori* (8385 ft.). Thence a steep climb of 1½ hr., passing a very giddy place near the top, brings us to the rocky crest of the *Punta del Pousset*. Close to us, above the *Grivola Glacier*, towers the *Grivola*, which is hardly inferior in boldness to the Matterhorn, and other mountains of the Pennine and Graian Alps are also visible. — *Grivola* (13,020 ft.; from *Cogne* 9 hrs.; two guides at 28 fr. each), difficult, and fit for experts only. Ascent from *Valsavaranche* still more difficult.

The \**Punta di Tersiva* (11,520 ft.; 7 hrs., with guide) presents no difficulty to adepts. We proceed through the *Vallone di Grauson* to the (2½ hrs.) chalets of *Grauson* (7450 ft.) and to (¾ hr.) *Ervilleire* (8245 ft.); thence, passing the little *Lac Dorières*, to the (1 hr.) *Passo d'Invergneux* (9185 ft.) and by the W. arête to the (2½ hrs.) summit. Magnificent view of the Graian and Pennine Alps and of the plain of Piedmont (Turin), etc. The ascent may be also made from the S. from the *Val d'Urtier* via the *Ponton Alp*, or from the N. (more difficult) from the *Val de Clavalité* (p. 40).

In the *Vallone di Valnontey*, opening to the S. of *Cogne*, lie the (3 hrs.) chalets of *Le Money* (7590 ft.), which command an admirable view of the *Gran Paradiso* with its glaciers (ascent, see p. 46). Two difficult glacier-passes, the *Colle Grand Crou* or *Col Tuckett* (11,135 ft.), between the *Gran Paradiso* and *Becca di Gay*, and the *Colle Money* (11,245 ft.), between the *Roccia Viva* and the *Tour du Grand St. Pierre*, lead from the head of the *Vallone di Valnontey* to *Ceresole Reale* (p. 48; guide 15 fr.).

FROM COGNE TO BARD OVER THE COL DE COGNE, 11-12 hrs., attractive and not difficult. A bridge-path (royal hunting-path) crosses the *Urtier* at (½ hr.) *Champlong* (8185 ft.), and ascends the valley of the stream with its abundant flowers and waterfalls, commanding fine views of the *Grivola* to the W. and to the S. of the *Combe de Valeille* (see p. 46). We next pass the chapel of *Cret* to the (2 hrs.) chalets of *Pianés*, whence we may either follow the lower path to the right by *Brulot* and *Peyrasas*, or that to the left along the slope of the *Tersiva* (see above), by *Ponton* with its little lake and along the *Tour de Ponton*, to the (2 hrs.) *Col de Cogne* (*Fenêtre de Cogne* or *Finestra Champorcher*, 9285 ft.), between the *Tour de Ponton* and the *Becco Costassa*. We descend into the pastoral *Val Champorcher* or *Camporciero*, passing the chalets of *Dondenna*, to (¾ hr.) *Champorcher* (4647 ft.; rustic Inn), and thence by *Pont-Boset* to (2½ hrs.) *Hône-Bard* (p. 39).

FROM COGNE TO ST. MARCEL OVER THE COL DE ST. MARCEL, 8 hrs., not difficult and practicable for mules. The route leads through the *Vallone di Grauson* to the (2½ hrs.) chalets of *Grauson* (see above), and thence past the little *Coronas Lake* to the (2 hrs.) *Col de St. Marcel* (*Colle di Coronas*, 9535 ft.), a saddle of the *Cresta del Tessonet*. We descend through the wooded *Vallone di St. Marcel* to (¾ hr.) *St. Marcel* (p. 40).

FROM COGNE TO AOSTA OVER THE PASSO D'ARBOLE, 9 hrs. (with guide), fatiguing but interesting. The route ascends via the chalets of *Chavanis* and *Arpissin* (7630 ft.) to the *Col d'Arbole* (9303 ft.); admirable view of the *Gran Paradiso* and *Grivola*. Descent via the *Chalets d'Arbole* (8186 ft.) and the hermitage of *St. Grat* (5315 ft.). — To *AYMAVILLE* over the *Colle de Chaz-Sèche* (9250 ft.) or the *Colle del Drinc* (8735 ft.), 7-8 hrs., both attractive and not difficult.



FROM COGNE TO THE VAL SOANA ACROSS THE COL DELLA NOUVA, 7-8 hrs., attractive and repaying. To Pianés, see above. Here we turn to the right and ascend past the chalets of *Chavanis* and *Brulot* to the foot of the glacier. Trending to the left to avoid the glacier, we reach (3 hrs.) the *Col della Nouva* (*Colle dell'Arietta*; 9670 ft.), and enjoy an admirable view of Mont Blanc and the S. side of the Graian Alps. Steep descent to the chalets of *Arietta*, and through the *Val Campiglia* to (3 hrs.) *Campiglia*, (1/2 hr.) *Valprato*, and (1/2 hr.) *Ronco* (Inn, clean), in the *Val Soana*, 2 1/2 hrs. above *Ponte Canavese* (p. 48). — Two other passes to the *Val Soana* lead respectively across the *Colle Bardoney* (9292 ft.), between the *Punta Lavina* and the *Punta Rol* (fatiguing), and across the *Bocchetta di Ranzio* (9850 ft.), to the N. of the *Punta Lavina* (difficult).

TO THE VAL LOCANA (p. 43) over the *Colle Grand Crou* or the *Colle Money*, see p. 45. Two other difficult passes lead from the *Vallone di Valeille*, the lateral valley parallel to the *Vallone d'Urtier*, on the S. (see p. 45) to the *Rifugio* (9020 ft.) of the Italian Alpine Club in the *Val Piantonetto* and to the *Val d'Orco*: the *Colle di Telleccio* (10,910 ft.), between the *Tour du Grand St. Pierre* (12,110 ft.; the difficult ascent of which may be made from the pass) and the *Ondezzana*; and the *Colle Sengie* (10,515 ft.), between the *Ondezzana* and the *Punta Sengie*.

2nd Day. — FROM COGNE TO VALSAVARANCHE OVER THE COLLE LOUSON (8-9 hrs.; guide 10 fr.), easy and attractive. From (3/4 hr.) *Valnontey* (5505 ft.) the bridle-path ascends to the right, through wood, passing a pretty fall of the *Louson*, to the (2 1/2 hrs.) royal shooting-lodge (8490 ft.; 'Campement du Roi') and the (2 hrs.) *Colle Louson* (10,830 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We now descend, enjoying superb views of the *Gran Paradiso*, on the left, and *Grivola*, on the right, to (1 1/2 hr.) the *Chalets de Leviona* (7755 ft.). (Good walkers may cross the brook here near the small waterfall, and descend by a steep path direct to Valsavaranche.) The bridle-path follows the left bank and reaches the bottom of the *Val Savaranche* near the (1 1/2 hr.) hamlet of *Tignet*, 1 M. to the S. of *Valsavaranche*, or *Degioz* (5055 ft.; *Rest. du Club Alpin*), the chief village in the *Valsavaranche* (guides, G. Blanc and G. Dayné).

Two other somewhat fatiguing passes from *Cogne* to *Val Savaranche* are the *Col de l'Herbetet* (10,830 ft.), and the *Colle Mesoncles* (10,170 ft.). — From *Val Savaranche* to *Ceresole Reale*, see p. 42.

The *Gran Paradiso* (13,320 ft.; difficult, for adepts only; guide 60 fr.) may be ascended in 7-8 hrs. from (2 1/4 hrs.) *Pont* (p. 42), the highest hamlet in the *Val Savaranche*. About 1/4 hr. to the S. of *Pont* we ascend to the left to the (4 hrs.) *Ricovero Vittorio Emanuele II.* (10,200 ft.), built by the Italian Alpine Club, above the *Moncorvé Alp*, and thence cross the *Glacier de Moncorvé* to the (4 hrs.) summit.

3rd Day. — FROM VALSAVARANCHE TO RHÊMES NOTRE-DAME over the *Colle d'Entrelor* (6 hrs.; guide 6 fr.). The bridle-path ascends from *Valsavaranche* by (1 M.) *Créton*, at first somewhat steeply, to (2 hrs.) a royal shooting-lodge (7185 ft.), and thence leads in zig-zags along the slope to the left, passing (1 1/4 hr.) the small *Lago di Djouan* (8280 ft.) and the *Lago Nero* (9075 ft.), to the (1 1/2 hr.) *Colle d'Entrelor* (9870 ft.), between the *Cima di Gollien* (10,115 ft.) and the *Cima di Percia* (10,110 ft.). Fine view of the *Rutor* (p. 47) to the W., and of the *Gran Paradiso* and *Grivola* to the E. Descent rather steep through the *Vallone d'Entrelor*, with the *Becca di Sam-*

*beina* (10,365 ft.) on the left, to (2½ hrs.) **Rhêmes Notre-Dame** (6015 ft.; poor cantine, or a bed at the curé's), the chief place in the *Vat de Rhêmes*, which is enclosed by imposing glaciers. Notre-Dame is 5 hrs. from Villeneuve. The route down the valley passes *Rhêmes-St-Georges* and *Introd* (2885 ft.), with the château of that name, where the Val de Rhêmes unites with the Val Savaranche (p. 42). In descending we obtain a fine view of Mont Velan and the Grand Combin to the N.

A shorter but more toilsome route than the Col d'Entrelor leads from Valsavaranche to Rhêmes Notre-Dame across the *Colle di Sort* (9730 ft.), which lies to the S. of the *Mt. Roletta* (11,100 ft.).

4th Day. — FROM RHÊMES NOTRE-DAME OVER THE COLLE DELLA FINESTRA TO VALGRISANCHE AND TO LIVEROGNE AND AOSTA (6 hrs. to Valgrisanche; guide 6 fr.; 3 hrs. more to Liverogne). Steep ascent to the (3½ hrs.) *Colle della Finestra* (9235 ft.), between the *Becca de Tei*, on the right, and the *Becca dell' Invergnan* (11,834 ft.), on the left, with fine view of the Ormelune and the Rutor. The path descends through the stony *Vallone del Bouc*. Where it divides, we keep to the left. On our left are the *Glacier de Rabuigne* and *Mont Forciat*, which conceals the *Becca dell' Invergnan*. Passing (1½ hr.) the *Alp Nouva* (7020 ft.; small Inn), we descend and cross the brook to *Fornet* (5675 ft.), the highest hamlet in the *Vat Grisanche*; then to *Sevey*, *Mondange*, and (2 hrs.) **Valgrisanche** (5470 ft.; *Cantine du Col du Mont*, or a bed at the curé's), the chief village in the valley, prettily situated at the base of the *Rutor*.

The ascent of the *Rutor*, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,435 ft.; N. peak 11,310 ft.), either from Valgrisanche, or better from *La Thuile* on the Little St. Bernard route (p. 43), presents no serious difficulty (guide 40 fr.). From *La Thuile* a bridle-path leads through the deep and narrow *Rutor* valley to the (2 hrs.) grand *Falls of the Rutor* (6345 ft.) whence we ascend to the left by a new path to the (1½ hr.) *Capanna S. Margherita* (8085 ft.), situated above the small *Rutor Lake* (now drained). Thence across the large *Rutor Glacier* to the (3 hrs.) *Tête du Rutor* (11,435 ft.), which commands a most splendid panorama (refuge-hut of the Italian Alpine Club on the top). — FROM VALGRISANCHE TO BOURG-ST-MAURICE (p. 43; 15 hrs. from Aosta), over the *Col du Mont* (8680 ft.), a tolerable bridle-path.

The bridle-path from Valgrisanche to Liverogne (3 hrs.) leads through the beautifully wooded Val Grisanche, on the left bank of the *Dora di Valgrisanche*, to *Ceres* or *Serré* (Hôt. Frassy, rustic) and *Revers*, where the river disappears for a short distance under rocks. The hamlet of *Planaval* lies to the left. The valley contracts to a wild ravine. The path on its left side skirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of *Montmajeur* or *Tour d'Arboé*. — *Liverogne*, see p. 43. Near Liverogne the path quits the gorge and descends to the left through meadows and groups of trees to the road from Courmayeur to Aosta (p. 42).

## 9. The Alpine Valleys to the West of Turin.

a. FROM TURIN TO CERESOLE REALE. To (31 M.) *Cuornè*, railway in 2 hrs. (carriages changed at *Settimo Torinese*; comp. p. 59), viâ *Rivarolo*, etc. From *Cuornè* (Alb. della Corona Grossa; carr. at the *Impresa Fiora's*; seat in an omn. to *Noasca* 5, one-horse carr. 16, two-horse 27 fr.) a road ascends the valley of the Orco viâ (31½ M.) *Ponte Canavese* (Alb. Valentino), a picturesque little town at the junction of the Val Soana and Val Locana, and *Locana* to (18 M.) *Noasca* (3480 ft.; Alb. Reale, R., L., & A. 3½, déj. 2½, D. 3¾ fr.). In the neighbourhood is the pretty waterfall of the *Noaschetta*. — A bridle-path (mule 6 fr.) leads from *Noasca* through the wild gorge of the Orco, known as the *Scalare di Ceresole*, to (1½ hr.) —

*Ceresole Reale* (5290 ft.; *Grand Hôtel*, R., L., & A. from 4, B. 1¼, déj. 3, D. 4, pens. 12 fr.; Alb. *Levanna*), a village with 300 inhab., frequented as a summer-resort for its chalybeate spring. From *Ceresole* to *Cogne*, see p. 45; to *Villeneuve* and *Aosta*, see p. 42.

b. FROM TURIN TO LANZO, 20 M., railway in 1¼ hr. (fares 3 fr. 35, 2 fr. 25, 1 fr. 50 c.), starting from the *Via al Ponte Mosca* (Pl. E, 1; p. 34). — 4½ M. *Venaria Reale*, with ruins of a royal hunting-château destroyed by the French Republicans, at the influx of the *Ceronda* into the *Stura*. The train crosses both streams and ascends the valley of the latter. 8 M. *Caselle*. 13 M. *Ciriè*, with a Gothic church of the 13th century. — 20 M. *Lanzo Torinese* (1770 ft. *Posta*; *Europa*; *Rail. Restaurant*), prettily situated on a hill, with a ruined castle, and surrounded with villas.

*Lanzo* is the best starting-point for excursions in the three VALLEYS OF THE UPPER STURA. The southernmost of these is the *Valle di Viù* through which a road leads to the village of *Viù* (2475 ft.). — In the middle is the *Valle d'Ala*, which diverges from the N. or chief valley at *Ceres* (2310 ft.) and contains the villages of *Ala di Stura* (3545 ft.; road to this point) and *Balme* (4785 ft.). Between the two villages is the fine waterfall of the *Gorgia di Mondrone*. — Through the *Val Grande*, on the N., a road ascends viâ *Chialamberto* (2805 ft.) and *Groscavallo* (3615 ft.) to *Forno Alp Graie* (3935 ft.), at the base of *Monte Levanna* (11,875 ft.). — An interesting excursion may also be made to the valley of the *Tesso*, and to the loftily situated *Santuario di S. Ignazio* (3060 ft.; 1½ hr.). The *Ponte del Roc* which crosses the *Stura* near *Lanzo* with an arch of 120 ft. in length, was built in 1378. — See C. Ratti's '*Da Torino a Lanzo e per le Valli della Stura*' (Casanova, Turin).

c. FROM TURIN TO SUSA. — To (27 M.) *Bussoleno* by the Mt. Cenis Railway (1-1¾ hr.), see p. 3. — From *Bussoleno* a short branch-line (4½ M. in 17 min.; fares 80, 55, 35 c.) runs to *Susa* (1625 ft.; *Hôtel de France*; *Soleil*), a small and ancient town, the Roman *Segusio*, picturesquely situated on the right bank of the *Dora*. A garden on the W. side of the town contains a Triumphant Arch 44 ft. in height, 39 ft. in width, and 23 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze erected according to the inscription in A.D. 8 to Augustus. There are also a few other Roman relics. The church of *S. Giusto* date

from the 11th century. On the opposite bank of the Dora rises the fort *La Brunetta*, which was destroyed by the French in 1798.

d. FROM TURIN TO TORRE PELLICE, 34½ M., railway in 2¼ hrs. (fares 5 fr., 3 fr. 75, 2 fr. 50 c.). — The train diverges from the Genoa line (p. 53) at *Sangone* and turns to the S.W. — 15½ M. *Airasca*, whence a branch runs to Saluzzo (22½ M.; passing *Moretta*, p. 50).

17½ M. *Pinerolo*, Fr. *Pignerol* (1312 ft.; *Campana*; *Cannon d'Oro*), a town with 12,000 inhab., an old cathedral, and a monument to Gen. Brignone by *Tabacchi*.

A steam-tramway runs hence to *Cavour* and *Saluzzo* (see p. 50). *Cavour* lies at the foot of the *Rocca*, an isolated granite cone rising 530 ft. above the plain, the once fortified top of which commands a fine view of the Alps. From the 17th cent. onwards it was the seat of the now extinct counts of *Cavour*. — Another steam-tramway runs from *Pinerolo* to *Perosa*, in the *Val Chisone*, where it connects with diligences to *Perrero* and *Fenestrelle*.

29½ M. *Bricherasio* (branch-line to *Barge*, see below); 33 M. *Luserna*. — 34½ M. *Torre Pellice*, Fr. *La Tour* (1920 ft.; *Ours*; *Lion d'Or*; *Pens. Bel-Air*, *Pens. Suisse*, both well spoken of, pens. 6 fr.), a town of 2800 inhab. and the capital of the Waldensian Valleys.

THE WALDENSIAN VALLEYS (*Vallées Vaudoises*), adjoining the French frontier, were the home of those well-known Protestant communities (about 25,000 souls) who were formerly so cruelly persecuted and who have resided here for upwards of six centuries. The language of the valleys is French. After *Torre Pellice* the chief settlements are *Luserna* (see above), *Villar*, and *Bobbio Pellice* (all three in the valley of the *Pellice*); *Angrogna*, in the beautiful valley of the same name to the N. of *Torre Pellice*; *S. Germano*, in the *Val Chisone*; and *Perrero* (see above), in the *Val Germanasca*.

e. FROM TURIN TO CRISSOLO. Railway to (37½ M.) *Barge* in 2½ hrs. (5 fr. 75, 4 fr. 25, 2 fr. 85 c.). — Our line diverges to the S. at (29½ M.) *Bricherasio* (see above) from that to *Torre Pellice* and runs viâ (32 M.) *Campiglione* and (35 M.) *Bagnolo Po* to (37½ M.) *Barge*, with 2100 inhabitants. — From *Barge* a road leads to (3 M.) *Paesana* (p. 50) and up the valley of the *Po* to (9½ M.) *Crissolo*, Fr. *Crussol* (4580 ft.; *Alb. del Club Alpino*; guide, *Claudio Perrotti*).

*Crissolo* is the starting-point for the ascent of *Monte Viso* (12,608 ft.), the highest summit of the Cottian Alps (not recommended to any but experts; guide 20 fr.). We follow the bridle-path leading to the W. to the *Col de la Traversette* (9770 ft.) as far as the (2 hrs.) *Pian del Re* (6625 ft.; small inn), near the sources of the *Po*. Thence we proceed to the S., across the *Passo delle Sagnette* (9760 ft.), to the (3½ hrs.) *Rifugio Quintino Sella* of the *Club Alpino Italiano* (9840 ft.), in the *Val delle Forciolline*. From this point we reach the summit by a stiff climb of 4 hrs. up the S. face. The summit commands a splendid panorama, embracing *Mont Blanc* and *Monte Rosa* on the N. — From the *Col de la Traversette* to *Abriès*, see *Baedeker's Southern France*.

## 10. From Turin to Nice viâ the Col di Tenda.

136 M. RAILWAY to *Cuneo* (55 M., in 2¼-3 hrs.; fares 9 fr. 95, 7 fr., 4 fr. 50 c.) and to *Limone* (74 M., in 4½ hrs.; 13 fr. 60, 9 fr. 55, 6 fr. 15 c.). POST-Omnibus ('*Courier*') from *Limone* to (62 M.) *Nice* in 16 hrs. (fares 12 fr., 0 fr.), leaving *Limone* in the morning and *Nice* in the evening (office at *Nice* in the *Hôtel de l'Aigle Noir*, *Place St. François*, *Boul. du Pont-Vieux*). — A railway is being constructed from *Limone* to *Ventimiglia* and *Nice*.



From Turin to (18 M.) *Carmagnola*, see p. 55. — 24 M. *Racconigi*, with a royal château and park laid out in 1755 by Le Nôtre, once the favourite residence of Carlo Alberto (d. 1849). From (28 M.) *Cavallermaggiore* branch-lines run E. to (8 M.) *Bra* (p. 55) and W. to (10 M.) *Moretta* (p. 49). — 32 M. *Savigliano* (*Corona*), a town of 10,000 inhab., on the *Maera*, with ancient fortifications. The principal church contains paintings by *Mulinari* (1577-1640), a native of the town, surnamed *Carraccino*, as an imitator of the Carracci.

From Savigliano a branch-line (10 M., in  $\frac{1}{2}$  hr.; fares 1 fr. 85, 1 fr. 30, 95 c.) runs to *Saluzzo* (1197 ft.; *Corona Grossa*), capital of the province (formerly marquisate) of that name, with 19,700 inhab., the seat of a bishop, with flourishing trade and industries. The higher part of the town affords a fine survey of the Piedmontese plain. A monument was erected here in 1863 to *Silvio Pellico*, the poet (d. 1854), author of 'Le Mie Prigioni' and the tragedy of 'Francesca da Rimini', who was born at Saluzzo in 1788 and expiated his patriotic efforts by ten years' imprisonment in S. Margherita, the Doges' Palace (see p. 249), and the Spielberg at Brünn. — Railway to *Airasca*, see p. 49. Tramway to *Turin*, p. 25; to *Pinerolo*, p. 49; to *Venasca*; and to *Revello*, where there is an ancient copy of Leonardo's Last Supper (p. 131), with variations. From Revello a road ascends the valley of the Po to (7 $\frac{1}{2}$  M.) *Paesana* (p. 49) and *Crissolo* (p. 49).

FROM SALUZZO TO CUNEO, 20 $\frac{1}{2}$  M., railway in 1 $\frac{1}{4}$ -1 $\frac{1}{2}$  hr. (fares 3 fr. 75, 2 fr. 65, 1 fr. 70 c.). The intermediate stations are insignificant.

36 M. *Genola*. — 40 M. *Fossano* (*Rail. Restaurant*), with 8000 inhab., situated on a hill on the left bank of the *Stura*, seat of a bishop, has an academy and mineral baths (branch-line to Mondovì, p. 56). — 44 M. *Maddalena*. — 47 M. *Centallo*, a picturesque place with remains of mediæval fortifications. — 50 M. *S. Benigno di Cuneo*.

55 M. *Cuneo*, or *Coni* (1722 ft.; \**Alb. Superga*, unpretending; *Barra di Ferro*, good cuisine; *Stella d'Oro*), the capital of a province, with 12,000 inhab., lies on a view-commanding hill at the confluence of the *Stura* and the *Gesso*. After the battle of Marengo the fortifications were converted into shady promenades, which afford splendid views of the Maritime Alps, of Mte. Viso (p. 49; N.W.), and the Besimanda (p. 56; S.E.). In the Piazza Vitt. Emanuele a monument to *Giuseppe Barbaroux*, by Dini, was erected in 1879. The *Franciscan Church* is in the Gothic style (13th cent.). Pleasant walk to the *Madonna degli Angeli* at the confluence of the streams.

From Cuneo to the *Certosa di Pesio* and to *Mondovì*, see p. 55; to *Saluzzo*, see above. — STEAM TRAMWAY from Cuneo, viâ *Caraglio*, to *Dronero*, situated to the N.W. in the Maira valley; and also to *Borgo S. Dalmazzo* (see below).

The railway to Limone ascends the valley of the *Gesso*, which is bordered by hills covered with groves of chestnuts. 60 M. *Boves*.

63 M. *Borgo S. Dalmazzo* (*Tre Galli*; *Delfino*), a small town with 2500 inhab., is overlooked by the church of *Madonna del Monserrato* (view).

From Borgo S. Dalmazzo a delightful excursion may be made to the UPPER VALLEY OF THE GESSO (diligence daily in summer as far as the *Bagni di Valdieri*). — The road ascends along the left bank of the *Gesso* to (6 M.) *Valdieri* (2485 ft.; *Alb. della Posta*), a village with 1400 inhab., which is the starting-point for an ascent of the *Monte l'Arp* (6000 ft.). — Beyond Valdieri a road leads to the left to *Entraque* (2958 ft.; \**Angelo*,



unpretending; *Moro*), a village of 1700 inhab., finely situated in a lateral valley. From this point excursions may be made to the *Roussel Valley*, through which a road ascends to (7 M.) a Waterfall 1280 ft. high; to (2½ hrs.) the *Lake of Rovina* (5117 ft.); to the top of the *Bec d'Orel* (8145 ft.; \*View); and to (6 M.) the royal hunting-lodge of *S. Giacomo* (good road through beech-woods). From *S. Giacomo* bridle-paths lead to the glacier-filled head of the valley at the *Monte Clapier*, and across the *Colle delle Finestre* to (8 hrs.) *St-Martin-Lantosque* (p. 103). — The main road continues to ascend the Gesso valley. About 8 M. above *Valdieri*, in a sequestered upland valley, lie the *Bagni di Valdieri* (4425 ft.), with eight warm sulphur-springs (100-156° Fahr.) and a well-equipped hotel. The splendid situation attracts many other guests beside the patients. To the E. lies a fine beech-forest. To the W. a pleasant excursion may be made into the *Vallasco Valley*, with its royal shooting-box. The chief mountain-ascent is that of the *Punta dell' Argentera* (11,145 ft.; 6 hrs., recommended to experts only; guide 12 fr.), the highest of the Maritime Alps, the splendid panorama from which includes the plain of the Po and the Tyrolean Alps on the N.E., the Alps of Dauphiny on the W., the coast of Provence on the S.W., from the lower valley of the Var to the Islands of Hyères, and Corsica on the S. The ascent of the *Monte Matto* or *Rocca del Mat* (10,130 ft.) is fatiguing though not difficult (5 hrs.; guide 10 fr.).

Another road connects *Borgo S. Dalmazzo* with the UPPER VALLEY OF THE STURA, a tributary of the Tanaro (diligence to *Bagni di Vinadio* in summer). The capital of this fair valley, known to the Romans as the *Vallis Aurea* on account of its fertility, is (10½ M.) *Demonte* (2550 ft.; Alb. *Garibaldi*), an industrial place with 2400 inhab., pleasantly situated in an open part of the valley. Above *Demonte* the valley contracts. The next villages are (17 M.) *Vinadio* (3020 ft.; Alb. d'Italia), picturesquely situated and encircled by strong fortifications, *Sambuco*, and *Argentera* (Fr. *Argentière*), with the Italian custom-house. [For the route over the *Col de Larche* or *Col de l'Argentière* to *Larche* and *Barcelonnette*, in France, see *Baedeker's Southern France*.] — A road to the left, halfway between *Vinadio* and *Sambuco*, leads to the high-lying *Bagni di Vinadio* (4363 ft.), situated in a lateral valley, 7 M. to the S.W. of *Vinadio*, and possessing an unpretending hotel (pens. 7½-9 fr.) and eight hot sulphur-springs (83-144° Fahr.), similar to those of *Valdieri* (see above). A pleasant excursion may be made hence to the (1 hr.) hamlet of *Callieri*, with its old woods of beech and pine and a fine waterfall. Admirable views are had from the *Becco d'Ischiador* (9860 ft.; 5 hrs.), reached by passing the lakes of the same name, and from the *Monte Tinibras* (9950 ft.); but the ascent in each case is fatiguing (guide 12 fr.).

63½ M. *Roccavione*. The train enters the valley of the *Vermentina*, enclosed now by wooded heights, now by precipitous limestone cliffs. Numerous tunnels. — 65 M. *Robilante*; 70 M. *Vernante*. Fine retrospect (r.) of Mte. Viso.

74 M. *Limone* (3285 ft.; *Posta, Europa*, plain), the present terminus of the railway, lies in an open stretch of the valley, at the N. base of the *Col di Tenda*. — Post-Omnibus to *Nice*, see p. 49.

The OLD ROAD over the *Col di Tenda*, or *di Cornio* (6263 ft.), where the Maritime Alps (W.) terminate and the Ligurian Alps (E.) begin, ascends in windings to the fortified head of the pass and then descends the S. slope in 69 zigzags, passing several refuges, into the valley of the *Roja*, which reaches the sea at *Ventimiglia*. The NEW ROAD, constructed in 1883 and now exclusively used, penetrates the *Tenda* by means of a tunnel, about 1½ M. long, which first gradually ascends and then descends (N. entrance 4330 ft., S. entrance 4196 ft.). From the central point both ends are visible. The road

then descends through chestnut-groves, passing near the sources of the Roja, to the (9 M.) foundries of *Vievolà*, where the main tunnel of the railway, 5 M. long, is to emerge. Farther on we pass through a ravine, enclosed by curious sandstone rocks, and reach —

12 M. (from Limone) Tenda (2675 ft.; *Alb. Nazionale, Lanza, Croce Bianca, Italia*, all plain), a picturesque little town with 1000 inhab., overhung by precipitous walls of rock. Fragments of the castle of *Beatrice di Tenda* (comp. p. 138) stand on a rock here.

Excursions may be made from Tenda through the *Urno Wood* to (4 hrs.) the top of the *Monte Ciagore* (7525 ft.), which commands a view extending to the sea; to the *Rocca dell' Abisso* (7395 ft.); to the N.E., through the picturesque valley of the *Rio Freddo* and over the (4 hrs.) *Colle dei Signori* (refuge-hut), to the top of the \**Cima di Marguareis* (8690 ft.), the highest summit of the Ligurian Alps (\*View).

We now descend through a narrow rocky valley to —

14 M. S. Dalmazzo di Tenda (2250 ft.; Italian custom-house), situated amid luxuriant groves of chestnut, with several villas and an old Carthusian abbey, fitted up as a hotel and hydropathic (open from mid-April to the end of Oct., pens. 8 fr.; Engl. Ch. service).

About 2 M. to the E. of S. Dalmazzo lies *Briga* (2500 ft.; Hôtel de la Source), in the valley of the *Levenza*, with an interesting church. A little to the S. is the pine-forest of *Piné*. — A bridle-path leads to the W. to (3 hrs.) *S. Maria Maddalena* (5110 ft.), in the attractive *Val di Casterino*, surrounded by larch-woods. Excursions may be made from this point past the old silver and lead mine of *Valanria*, once worked by the Saracens, to the wild *Valle dell' Inferno*, strewn with huge blocks of rock and containing 14 small lakes, and on to (3 hrs.) the *Meraviglie* (7218 ft.), rocks of slate inscribed with rude drawings of unknown antiquity; to the top (5 hrs.) of the \**Monte Bego* (9425 ft.), which commands a splendid view of the Alps, Nice, and the Riviera (ascent fatiguing but not difficult); and to the mountain-lakes of *Valmasca*, which lie in a rocky valley, one above another, the largest (2½ hrs.; toilsome walk) at a height of 7675 ft. at the foot of the snow-clad *Lusiera* (9695 ft.).

Beyond the (17 M.) French frontier the valley contracts to the *Gola di Gandarena*, one of the most imposing gorges of the Alps, so narrow at places as barely to leave room for river and road between the perpendicular rocks (1200-1300 ft.). — At (19 M.) *Fontana* (Fr. *Fontan*, 1424 ft.), with the French custom-house, the scenery assumes a more southern character and the first olives appear. Farther on, *Saorgio* (Fr. *Saorge*), on a lofty rocky terrace to the left, with the ruins of a castle destroyed by the French in 1792, commands the road. Adjacent is a large monastery.

At (24 M.) *Giandola* (1250 ft.; Hôtel des Etrangers; Poste), situated in a green valley at the foot of bare cliffs of slate, the road to (17 M.) *Ventimiglia* (p. 88; diligence twice daily) diverges to the left. This descends the picturesque valley of the Roja, passing *Breglio* (Fr. *Breil*), with the ruined château of *Trivella*, and *Airole*. — Our road ascends steeply to the *Col di Brouis* (2748 ft.), in the midst of bleak mountains. To the right rises the *Monte Mangiabo* (6025 ft.), which commands an extensive view. Farther on we descend, soon obtaining a view of the sea, to —

36½ M. *Sospello*, Fr. *Sospel* (1175 ft.; Hôtel *Carenco*, mediocre;

*Hôt. de la Poste*), a town of 3900 inhab., situated at the E. foot of the Col di Braus (see below), in the valley of the *Bevera* (affluent of the *Roja*, see above), amidst dense olive-groves.

A charming excursion may be made through the upper valley of the *Bevera* to (5½ M.) *Moulinet* (Beausite, Torelli, plain), to which a new road ascends in windings on the right bank of the torrent (fine waterfalls). At many points a passage for the road had to be blasted in the rocks.

The road now ascends circuitously to the *Col di Braus* (4230 ft.). To the left, on a lofty rock, is the castle-like village of *Castillon* (p. 91). Sterile region, with rocks curiously stratified at places. We descend to (50½ M.) *Escarène* (Ital. *Scarena*), cross the *Paillon*, and skirt the left bank of that brook, passing through the villages of *Drap* and *La-Trinité-Victor*. — 62 M. *Nice*, see p. 95.

## 11. From Turin to Genoa.

### a. Viâ Alessandria-Novî.

103 M. RAILWAY in 3¼-7 hrs. (fares 18 fr. 75, 13 fr. 15, 8 fr. 45 c.; express 20 fr. 65, 14 fr. 45 c.).

The line at first runs towards the S., at some distance from the left bank of the *Po*, crosses its affluent the *Sangone* (beyond which the branch-line to Pinerolo diverges, p. 49), and then the *Po* itself by a bridge of seven arches. — 5 M. *Moncalieri*, with a royal château on the hill (p. 33). A final retrospect is now obtained of the hills of Turin, and of the snowy Alps to the left. — From (8 M.) *Trofarello* branch-lines diverge to *Savona* (p. 56), to *Cuneo-Limone* (RR. 10, 11 b), and to *Chieri*. — Stations *Cambiano*, *Pessione*, *Villanova d'Asti*, *Villafranca d'Asti*, *Baldichieri*, *S. Damiano*. The train then crosses the *Borbore* and reaches the valley of the *Tanaro*, on the left bank of which it runs to Alessandria.

35½ M. *Asti* (*Leone d'Oro*; *Albergo Reale*; *Rail. Restaurant*), the ancient *Asta*, with 17,300 inhab. and numerous towers, is famous for its sparkling wine (*Asti spumante*) and its horticulture. The left aisle of the Gothic *Cathedral*, erected in 1348, contains (2nd chapel) a Madonna with four saints by a master of the school of Vercelli, and (3rd chapel) a *Sposalizio*, probably by the same. — The adjacent church of *S. Giovanni* (the sacristan of the cathedral keeps the key) is built over an ancient Christian basilica, part of which has again been rendered accessible, and has monolithic columns with capitals bearing Christian symbols (6th cent.). The Piazza is adorned with a statue of the poet *Alfieri* (1749-1803, a native of Asti), by Vini, and the Giardino Pubblico with a monument of *Victor Emmanuel II.* Near the Porta Alessandria is the small octagonal Baptistery of *S. Pietro* (11th cent.), borne by short columns with square capitals, and enclosed by a low, polygonal gallery. — Asti is the junction of the line viâ Acqui-Ovada (p. 56).

FROM ASTI to MORTARA (Milan), 46 M., in 2¾-3½ hrs. (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Stations unimportant; 29 M. *Casale-Monferrato*, see p. 61; *Mortara*, see p. 58. — FROM ASTI to CASTAGNOLE (p. 55), 13 M., in 1 hr. — Tramway from Asti to *Cortanze* and to *Canale* (viâ *S. Damiano*, see p. 53).

Next stations *Annone*, *Cerro*, *Felizzano*, *Solero*. Country flat and fertile. Near Alessandria the line to Bellinzona (R. 12) diverges to the N. The train crosses the Tanaro by a bridge of 15 arches, skirts the fortifications, and reaches —

56½ M. *Alessandria* (*Rail. Restaurant*; \**Europa*; *Grand Mogol et des Etrangers*, well spoken of; *Londra*), a town with 30,800 inhab., situated on the *Tanaro* in a marshy district, and only remarkable as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III. A bronze statue, by Monteverde, was erected here in 1883 to the statesman *Urbano Rattazzi* (d. 1873), a native of the town. — Alessandria being a junction of several lines, carriages are generally changed here; railway to Vercelli *vià* Valenza, p. 61; to Novara and Bellinzona, pp. 61-58; to Milan *vià* Mortara and Vigevano, see p. 58; to Pavia *vià* Valenza, see p. 175; to Piacenza, Parma, Bologna, etc., see RR. 13 and 41; to Bra, see p. 55.

STEAM TRAMWAYS from Alessandria *vià* Marengo to *Sale* and *Tortona*, to *Casale-Monferrato* (p. 61), to *Spinetta* (p. 59), and to *Montemagno* (p. 61) *vià* *Allavilla*.

FROM ALESSANDRIA TO SAVONA (*vià* Acqui), 65 M., in 4 hrs. (fares 11 fr. 90, 8 fr. 35, 5 fr. 35 c.). — As far as *Cantalupo* the line is the same as to Bra (see p. 55). — 21 M. *Acqui*, also a station on the railway from Asti to Ovada and Genoa (see p. 57). — The line ascends the valley of the Bormida, passing through ten tunnels. Stations of little importance. 52 M. *S. Giuseppe di Cairo*, see p. 56. — 65 M. *Savona*, see p. 56.

The line crosses the *Bormida* (p. 57). About 1¼ M. to the E. of the bridge, in the plain between the Bormida and the *Scrivia*, lies the village of *Marengo*, near which, on 14th June, 1800, Napoleon defeated the Austrians in a battle momentous for the destinies of Europe. — 62 M. *Frugarolo*.

70 M. *Novi* (*Hôt. Novi*), a town with 10,000 inhab., commanded to the right by hills with a belvedere-tower, was the scene of a victory gained by the Austrians and Russians under Suvorov over the French on 15th Aug., 1799. Branch-line to Pavia and Milan *vià* Tortona and Voghera, see p. 59, and R. 27. Steam tramway to *Ovada*, see p. 57.

At (74 M.) *Serravalle-Scrivia* the train enters a mountainous region. 77 M. *Arquata-Scrivia*, with a ruined castle. Between this and Genoa there are twenty-four tunnels. The train threads its way through rocky ravines (*la Bocchetta*) and over lofty embankments, crossing the *Scrivia* several times. Scenery imposing. 83½ M. *Isola del Cantone*; on the hill to the right a ruined castle. — 86 M. *Ronco* is the junction of the old line to Genoa *vià* *Pontedecimo*.

The train enters the *Ronco Tunnel*, upwards of 5 M. in length, and then descends through the narrow *Polcevera Valley* with the help of numerous viaducts and cuttings. Opposite we see the old line (see above), now used for local and goods traffic only. 91 M. *Mignanego*; 95½ M. *S. Quirico*. The valley now expands; its well-cultivated slopes are dotted with the summer-villas of the Genoese.

101½ M. *Sampīēdarēna* (p. 80), where through-travellers to or from Nice change carriages (Rail. Restaurant). On the right are the lighthouse and citadel, below which the train passes by a tunnel.

103 M. **Genoa**, see p. 64.

### b. Viā Bra and Savona.

FROM TURIN TO SAVONA, 91 M., in 4½-6 hrs. (fares 16 fr. 65, 11 fr. 65, 7 fr. 50 c.; express 18 fr. 30, 12 fr. 80 c.); thence to GENOA, 27½ M., in 1¼-2 hrs. (fares 4 fr. 90, 3 fr. 45, 2 fr. 20 c.; express 5 fr. 45, 4 fr. 75 c.). Finest views to the right.

From Turin to *Trofarello*, 8 M., see p. 53. — 12½ M. *Villastellone*.

A road crossing the *Po* leads hence to the W. to (4½ M.) **Carignano**, a town with 4300 inhab. and several fine churches, situated on the high-road from Turin (tramway) to Nice. *S. Giovanni Battista* was erected by Count Alfieri; *S. Maria delle Grazie* contains a monument to Bianca Palæologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., from whom the present royal family is descended.

18 M. **Carmagnola**, with 2900 inhab., was the birthplace (1390) of the famous Condottiere *Francesco Bussone*, son of a swineherd, usually called Count of Carmagnola, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and afterwards became Generalissimo of the Republic of Venice. At length his fidelity was suspected by the Council of Ten, and he was beheaded in the Piazzetta (p. 248) on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of most of the street-musicians of Paris. — Steam-tramway to *Turin*. — To *Cuneo* and *Nice*, see p. 50.

The line continues towards the S.E. 24 M. *Sommariva del Bosco*; 26 M. *Sanfrè*; 29 M. *Bandito*.

31 M. **Bra** (10,000 inhab.), with a busy trade in wine, cattle, truffles, and silk. Branch to *Cavallermaggiore*, see p. 50.

FROM BRA TO ALESSANDRIA, 53 M., railway in 3-4 hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). — 4½ M. *S. Vittoria*; pleasant excursion thence to the royal château of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 11½ M. *Alba*, with 6900 inhab.; the cathedral of *S. Lorenzo* dates from the 15th century. — 19½ M. *Castagnole-Lanze*; branch-line to *Asti* (p. 54). We next traverse a fertile wine-country. 25½ M. *S. Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance. 34 M. *Nizza di Monferrato*, also on the *Asti-Ovada-Genoa* line (p. 57). — 53 M. *Alessandria*, see p. 54.

36 M. *Cherasco*, at the confluence of the *Tanāro* and *Stura*, not seen from the line, which ascends the former. Stations *Narzole*, *Monchiero-Dogliani*, *Farigliano*, *Carrù*. — 53 M. *Bastia Mondovì*.

BRANCH-LINE TO CUNEO, 22½ M., in 1¾ hr. (fares 4 fr. 10, 2 fr. 85, 1 fr. 85 c.). — 5½ M. **Mondovì** (*Tre Limoni d'Oro*), the only important station, is a town of 5200 inhab., on the *Ellero*, with a cathedral of the 15th cent., a monument to Charles Emmanuel I. (unveiled in 1891), and a loftily situated old tower. Near Mondovì are two fine stalactite caverns: the



*Grotta di Bossèa*, close to *Frabosa*, in the *Valle d'Ellero*,  $9\frac{1}{2}$  M. to the S., and the newly-discovered *Grotta dei Dossi*, at *Villanova*, 6 M. to the S.W. Both are easily accessible and partly lighted by electricity (usually open June-Oct.; adm.  $2\frac{1}{4}$  fr., no fees). A carriage may be procured at the inn at Mondovì. —  $17\frac{1}{2}$  M. *Beinette* is the station (diligence-connection) for the *Certosa di Pesio*, which lies  $9\frac{1}{2}$  M. to the S., in the lonely and romantic *Val Pesio*. The *Certosa*, which was founded in 1173, is now a Hydropathic and pleasant health-resort, open from June 1st to the end of Sept. (pens. from 8 fr.). Excursions may be made hence to the *Sources of the Pesio*, in a rocky ravine below the steep N. side of the *Cima Margareis* (p. 52), and to (4 hrs.) the mountain-lake of *Fical* (6460 ft.). The *Certosa* is also the starting-point for the ascent of the *Colla Piana* (6825 ft.), with its large Alps, and of the \**Besimauda* or *Bisalta* (7880 ft.), a ridge of gneiss rising abruptly from the plain and commanding a splendid view of the valley of the Po and the Ligurian Alps. —  $22\frac{1}{2}$  M. *Cuneo*, see p. 50.

From Mondovì to FOSSANO (p. 50), 15 M., railway in  $1\frac{1}{4}$  hr. (fares 1 fr. 80, 1 fr. 30 c.); to *S. Michele*, steam-tramway in  $\frac{3}{4}$  hr.

$56\frac{1}{2}$  M. *Niella*; 60 M. *Castellino-Tanaro*. —  $62\frac{1}{2}$  M. *Ceva*, on the Tanaro.

FROM CEVA TO ORMEA,  $22\frac{1}{2}$  M., railway in  $1\frac{1}{4}$ - $1\frac{1}{2}$  hr. (4 fr. 10, 2 fr. 85, 1 fr. 85 c.). — The train ascends the valley of the Tanaro. Intermediate stations unimportant.  $15\frac{1}{2}$  M. *Gareggio*. —  $22\frac{1}{2}$  M. *Ormea* (2398 ft.; *Albergo Nazionale*), an ancient and picturesque little town, with rich marble quarries. It is frequented as a summer-resort; and pleasant excursions may be made to the imposing stalactite cavern of *Nava* (discovered in 1886), to the rocky gorges of the *Negrone*, and viâ *Viozene* to the top of the *Mongioje* (8630 ft.; not difficult). — From Ormea a road (railway projected) leads across the *Col di Nava* (3074 ft.) to (31 M.) *Oneglia* (p. 83).

The train passes under the old castle of *Ceva* by a tunnel and begins to cross the *Ligurian Alps*, the most imposing part of the line. Between this and *Savona* are numerous viaducts and 28 tunnels. The train quits the Tanaro and ascends. Beyond ( $66\frac{1}{2}$  M.) *Sale* is the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, the longest on the line.  $69\frac{1}{2}$  M. *Saliceto*;  $73\frac{1}{2}$  M. *Cengio*, in the valley of the *Bormida di Millesimo*.

79 M. *S. Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the *Acqui* railway descends (see p. 57).

Interesting journey amid the deep ravines and precipices of the Apennines. Tunnels and viaducts in rapid succession.  $86\frac{1}{2}$  M. *Santuario di Savona*, a pilgrimage-church, founded in 1536.

91 M. *Savona*, and thence to *Genoa*, see pp. 81, 82.

### c. Viâ Acqui and Ovada.

100 M. RAILWAY in  $5\frac{3}{4}$ - $8\frac{1}{2}$  hrs. (fares 18 fr. 15, 12 fr. 70, 8 fr. 15 c.).

From Turin to ( $35\frac{1}{2}$  M.) *Asti*, see R. 11a. Our line here diverges from that to *Alessandria* and crosses the Tanaro. Near (39 M.) *San Marzanotto-Rivi* we reach the fertile hill-district of the *Colli Astigiani*. On the heights is the old château of *Bellangero*. — 41 M. *Mongardino*. We thread a tunnel and enter the valley of the *Tigllione*. 42 M. *Vigliano d'Asti*; 43 M. *Montegrosso*. Tunnel. 46 M. *Agliano-Castelnuovo-Calcea*. — The line now crosses the *Belbo* and unites with that from *Bra* to *Alessandria* at ( $50\frac{1}{2}$  M.) *Nizza di Monferrato* (p. 56), a town of 5000 inhab., producing wine and silk. — Farther on we again cross and recross the *Belbo*. Tunnel. 53 M.

*Bazzana*. Another tunnel. 55 $\frac{1}{2}$  M. *Mombaruzzo*, in the *Val Cervo*. — We thread a long tunnel near (58 $\frac{1}{2}$  M.) *Alice-Belcolle* and reach the valley of the *Medrio*, which the train crosses repeatedly.

63 M. *Acqui* (*Grand Hôtel; Moro; Italia*), the *Aquae Statiellae* of the Romans, an episcopal town on the *Bormida* with 7400 inhab., is known for its warm sulphur springs. The *Cathedral*, with its double aisles, is of the 12th century. The Austrians and Piedmontese were defeated by the French near Acqui in 1794. Good wine is produced in the vicinity. — To *Alessandria* and *Savona*, see p. 54.

We now cross a bridge of fifteen arches, spanning the *Bormida*, which falls into the *Tanaro* below *Alessandria*. Farther on we cross the *Visone* torrent. Tunnel. 65 M. *Visone*, in the valley of the *Caramagna*, which the train crosses thrice near (67 $\frac{1}{2}$  M.) *Prasco-Cremolino*. — We then penetrate the tunnel of *Cremolino*, which is 2 M. long, and enter the valley of the *Orba*, an affluent of the *Tanaro*. — 71 $\frac{1}{2}$  M. *Molare*. — 72 $\frac{1}{2}$  M. *Ovada*, a town with 4600 inhabitants. Steam-tramway hence to *Novi*, see p. 54.

77 $\frac{1}{2}$  M. *Rossiglione*. — Beyond (80 $\frac{1}{2}$  M.) *Campoligure* the line pierces the crest of the Apennines by the *Galleria del Turchino* (3 M. long). Overhead is the pass of the same name (1745 ft.). We then descend to (85 M.) *Mele*, about 3 M. above *Voltri* (p. 81).

Farther on the line skirts the slopes of the mountains. 88 M. *Acquasanta*; 92 M. *Granara*; 94 M. *Borzoli*. Several fine views of the sea are obtained to the right. — 97 M. *Sampierdarena*, and thence to *Genoa*, see p. 80. — 100 M. *Genoa*, see p. 64.

## 12. From Bellinzona to Genoa.

156 M. Railway in 7 $\frac{1}{2}$ -12 $\frac{1}{2}$  hrs. (fares 28 fr. 15, 19 fr. 75, 13 fr. 20 c.; express 30 fr. 70, 21 fr. 55 c.). — At *Mortara* this line is joined by another coming from *Milan*, on which some of the through-trains from *Milan* to *Genoa* run. FROM MILAN TO GENOA, 106 M., in 4 $\frac{1}{3}$ -7 $\frac{1}{2}$  hrs. (fares 19 fr. 35, 13 fr. 60, 8 fr. 75 c.; express 21 fr. 30, 14 fr. 95 c.). — Passengers for the *Riviera* coming from the N. can generally make better connections by the *Bellinzona-Chiasso-Milan-Voghera-Genoa* route; comp. RR. 3, 27.

*Bellinzona*, see p. 6. Journey to *Cadenazzo*, where the *Locarno* line diverges, see p. 7. — At (10 $\frac{1}{2}$  M.) *Magadino* (p. 162) the train reaches the *Lago Maggiore*, and skirts its E. bank (views to the right). Opposite lies *Locarno* (p. 161), at the mouth of the *Maggia*. 12 $\frac{1}{2}$  M. *S. Nazzaro*; 14 M. *Ranzo-Gera* (opposite *Brisago*, p. 163). At *Zenna* we cross the *Dirinella*, the Italian frontier. Tunnel. — 16 $\frac{1}{2}$  M. *Pino*, the first Italian station. The bank becomes steep and rocky, and the construction of the railway was attended with great difficulties here. Between *Pino* and *Luino* there are six tunnels, and numerous cuttings and viaducts. Delightful views of the lake to the right; on the opposite bank lies *Caunobbio* (p. 163), and farther on is the promontory of *Cannèro*, with the picturesque castles of that name on a rocky islet (p. 164). Near (21 M.) *Maccagno* the train crosses the *Giona*. Several tunnels.

25 M. **Luino**, an international station, with Swiss and Italian custom-houses, see p. 163. — To *Lugano*, see p. 157.

The line crosses the *Margorabbia* (p. 164) below its union with the *Tresa* (p. 157), and leads by *Germignaga* and through a tunnel to (29½ M.) *Porto-Valtravaglia*. Beyond a tunnel under the castle of *Calde* (p. 164) we skirt the bay of the same name (opposite *Intra*, p. 165) and enter the *Tunnel of Calde*, 1¾ M. long.

34 M. **Laveno** (p. 164) is beautifully situated at the mouth of the *Boesio*, at the foot of the *Sasso del Ferro* (p. 164). The lake here attains its greatest breadth. Splendid view of the broad bay of *Stresa*; in the centre lie the *Borromean Islands*: in the distance rise the snow-peaks of *Monte Rosa* and the *Simplon*.

Laveno is the station for *Intra*, *Pallanza*, *Stresa*, and the *Borromean Islands* (steamer and small boats, p. 161; from the station to the quay, ¼ hr.; omn. in 6 min.). — Railway to *Varese* and to *Milan*, see pp. 160-158.

The line quits the lake. Tunnel of *Mombello* (¾ M.). 36½ M. *Leggiuno-Monvalle*; 40½ M. *Ispra*, on a promontory (opposite *Belgirate* and *Lesa*, p. 170); 43½ M. *Taino-Angera*.

47 M. **Sesto-Calende**, at the efflux of the *Ticino* from the lake, junction for *Arona* and for *Milan* (p. 160). A handsome iron bridge, with three openings (central 310 ft., the others 260 ft.), and two roadways (the upper for the railway, the lower for the *Simplon* road), here spans the *Ticino*. The railway to *Arona* (p. 160) diverges to the right on the other side of the river.

We follow the right bank of the *Ticino*. 48 M. *Castelletto-Ticino*; 51 M. *Porto-Valalpombia*; then a long tunnel. 52 M. *Pombia*. From (56½ M.) *Oleggio* a branch-line runs to (12½ M.) *Arona* (p. 160), passing *Valalpombia* and *Borgo-Ticino*. A glimpse of *Mte. Rosa* is obtained to the right. Flat country. — 59 M. *Bellinzago*.

67 M. **Novara** (p. 61), junction for *Milan* and *Turin* (R. 14). 72½ M. *Garbagna*; 74½ M. *Vespolate*; 77 M. *Borgo-Lavezzaro*. We traverse rice-fields, interspersed with arable land and mulberry-trees. — 82 M. **Mortara**, a town with 5100 inhabitants. The church of *S. Lorenzo* contains pictures by *Crespi*, *Lanino*, *Procaccini*, and *Gaud. Ferrari* (*Madonna with SS. Rochus and Sebastian*).

At *Mortara* the direct line to *Milan* diverges. FROM MILAN TO MORTARA 32½ M., in 1¼-1¾ hr. (fares 5 fr. 90, 4 fr. 15, 2 fr. 65 c.; express 6 fr. 50 4 fr. 55 c.). We start from the Central Station, and pass *Porta Ticinese* (Pl. B, 8), *Corsico*, *Trezzano sul Naviglio*, *Gaggiano*, and *Abbiategrosso* (with a church by *Bramante*). We cross the *Ticino* to *Vigevano* (*Alb. Reale*) a town of some importance in the silk-trade, with 13,700 inhab. and a spacious market-place surrounded by arcades. Tramways from *Vigevano* to *Novara* (p. 61) and to *Ottobiano* (p. 59). — Then (32½ M.) *Mortara*, see above.

*Mortara* is also the junction for the *VERCELLI-PAVIA* line: 4½ M., in 3-4 hrs (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.). Stations unimportant. *Vercelli* see p. 60; *Pavia*, see p. 173.

Tramway from *Mortara* by *Ottobiano* (p. 58) to *Pieve del Cairo*.

85 M. *Olevano*; 89½ M. *Valle*; 92½ M. *Sartirana*; 95½ M. *Torre-Berretti* (railway to *Pavia*, see p. 175).

To the left the long chain of the *Apennines* forms a blue lin

in the distance. The train crosses the *Po*. — 100 M. **Valenza**, once a fortified town, has a cathedral of the 16th cent. (thence to Pavia, see p. 175; to Vercelli, see p. 61). — Tunnel  $1\frac{1}{3}$  M. in length. 104 M. *Valmadonna*; several prettily situated little towns lie on the chain of hills to the right. The *Tanaro* is then crossed.

108 M. **Alessandria**; thence to *Genoa*, see p. 54.

### 13. From Turin to Piacenza viâ Alessandria.

117 M. RAILWAY in 4-8 hrs. (fares 21 fr. 25, 14 fr. 90, 9 fr. 60 c.; express 23 fr. 45, 16 fr. 40 c.).

From Turin to *Alessandria*, 57 M., see R. 11. Beyond *Alessandria* we traverse the battlefield of Marengo (p. 54). 62 M. *Spinella*, to the S.E. of Marengo, is also connected with *Alessandria* by a steam-ramway. 65 M. *S. Giuliano*. The train crosses the *Scivia*.

At (70 M.) *Tortona* our line unites with that from Milan to *Genoa* viâ *Voghera* (see p. 175), which we follow to (81 M.) *Voghera*.

86 $\frac{1}{2}$  M. *Casteggio*, the *Clastidium* of the wars between the Romans and Gauls; 89 $\frac{1}{2}$  M. *S. Giuletta*; 93 $\frac{1}{2}$  M. *Broni*; 96 M. *Stradella* (6300 inhab.), all at the base of the N. spurs of the Apennines. From *Stradella* to *Bressana-Bottarone* and *Pavia*, see p. 175; steam-ramway to *Voghera*, see p. 175.) — At (98 M.) *Arena-Po* we enter the plain of the *Po*. 103 M. *Castel S. Giovanni*; 105 $\frac{1}{2}$  M. *Saravato*; 108 M. *Rottofreno*. 110 M. *S. Niccolò*, in the plain of the *Trebbia* (ancient *Trevia*), memorable for the victory gained by Hannibal, B.C. 218, over the Romans.

117 M. **Piacenza**, see p. 300.

### 14. From Turin to Milan viâ Novara.

93 M. RAILWAY in 3-5 hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c.; express 18 fr. 65, 13 fr. 10 c.). Glimpses of the Alps to the left. — Stations at Turin, see p. 25.

The *Dora Riparia* is crossed, then the *Slura* between (5 M.) *uccursale di Torino* and (10 $\frac{1}{2}$  M.) *Settimo Torinese*, whence a railway runs N. to *Rivarolo*, with branches thence to *Cuorgnè* (p. 48) and *Castellamonte*. We cross the *Orco* and the *Malon*. 15 M. *Brandizzo*. — 18 M. **Chivasso** (600 ft.; *Alb. del Moro*), a town with 4300 inhab., near the influx of the *Orco* into the *Po*. Branch-lines hence to *Aosta* (p. 41) and (30 $\frac{1}{2}$  M.) *Casale-Monferrato* (p. 61). Tramway to Turin. A road leads from Chivasso to the S. to (2 M.) *S. Genesio*, with sulphur-baths (Gr. Hôt. S. Genesio; pens. from 8 fr., open 1st May to 1st Dec.). — 20 M. *Castelrosso*; 22 $\frac{1}{2}$  M. *Torrazza di Verolan*. Near (25 M.) *Saluggia* the train crosses the *Dora Baltea* (p. 43). 29 $\frac{1}{2}$  M. *Novara-Vercellese*; 32 M. *Bianzè*; 35 $\frac{1}{2}$  M. *Tronzano*.

37 M. *Santhià* (*Alb. del Pallone*, mediocre), with 3500 inhabitants. The church, restored in 1862, contains an altarpiece by Aud. Ferrari. — Tramway to *Ivrea* (p. 39).

FROM SANTHÀ TO BIELLA, 18½ M., railway in ¾-1 hr. (fares 4 fr. 10 3 fr. 10, 2 fr. 5 c.). — Biella (*Testa Grigia; Angelo; Leon d'Oro; Alb. Centrale; Bue Rosso*, all in the new town; *Grand Hôtel*, with hydropathic establishment, in the old town; photographs of mountain-scenery at *Vittorio Sella's*) contains 11,700 inhab. and is divided into *Biella Piazza* (1558 ft.) the high-lying old town, and *Biella Piano* (1410 ft.), the new town. The industrial new town possesses arcaded streets and a fine *Cathedral* of the beginning of the 15th cent., with a façade of 1825. The latter stands in a spacious *Piazza*, where the episcopal palace and a seminary are also situated. Near the cathedral is an early-Christian *Baptistry*. The church of *S. Sebastiano* is a fine Renaissance structure of 1504. The *Giardino Pubblico* contains monuments of *Gen. Alfonso Lamarmora* (p. 32) and *Garibaldi* while the *Piazza del Teatro* is adorned with a statue of *Quintino Sella*, the statesman, by Ant. Bortone (1888). The palaces of the old town, rising picturesquely on the hill and reached by a *Cable Tramway*, are now tenanted by the lower classes. — About 3 M. to the N.E. of Biella, at the village of *Bioglio* (2235 ft.), lies the *Villa Sella*, with a beautiful garden and a splendid view of the Alps (visitors admitted).

From Biella STEAM TRAMWAYS run to (13 M.) *Valle Mosso* viâ (7 M.) *Cossato*, and to (5½ M.) *Mongrando* viâ (2 M.) *Occhieppo* (see below). A third line ascends to the N. through the valley of the *Cervo* to (5 M.) *Andorno* (1805 ft.; \**Grand Hôtel*, pens. 12-15 fr.; *Croce Rossa*; Engl. Ch. service at the *Grand Hôtel*), a charmingly situated village, with two water-cure establishments, which has recently become popular as a summer-resort with English and other visitors. Numerous pleasant excursions may be made in the neighbourhood. — Beyond Andorno the tramway goes on to (6 M.) *Sagliano*, with a monument to *Pietro Micca* (p. 34), and (9 M.) *Balme* whence omnibuses (25 c.) run to *Campiglia* (2460 ft.; *Albergo*). From *Campiglia* a road ascends to the *Ospizio di S. Giovanni* (3345 ft.), situated on the height to the left. Another leads viâ *Rosazza* (Alb. della *Gragliasca* to *Piedicavallo* (Alb. *Mologna*, well spoken of), whence *Mte. Bo* (8385 ft. \*View) may be ascended in 4½ hrs. (guide 5 fr.).

A pleasant excursion may also be made viâ (1¼ M.) *Cossilla* (1970 ft. with its water-cure, and *Favaro* (2160 ft.) to *Oropa*, 6 M. to the N.W. of Biella (omn. five times daily, 2½ fr., down 1½ fr.; carr. with one horse 6, with two 12 fr.). Here stand a large *Stabilimento Idroterapico* (3480 ft., founded in 1850 (open June-Sept.; R. 1½-3, A. 1, pens. 6, water-treatment 2 fr. daily; Engl. Ch. service in June and July), and the famous pilgrimage church of *Madonna d'Oropa* (3870 ft.).

About 7½ M. to the W. of Biella (road viâ *Occhieppo*, see above; omn. from the *Leon d'Oro* 2½ fr.; carr. with one horse 6, with two 12 fr.) is the pilgrimage-church and hydropathic establishment of *Graglia* (2625 ft., situated 2 M. above the village of that name, in the midst of a splendid array of mountains. Comp. *Pertusi-Ratti*, 'Guida pel Villeggiante nel Biellese' (Casanova, Turin).

The train skirts the high-road. 40½ M. *S. Germano-Vercelles* 49½ M. **Vercelli** (*Tre Re; Leon d'Oro*), an episcopal town with 20,200 inhabitants. From the station we see the imposing church of *S. Andrea*, founded in 1219, with a dome and W. towers like those of northern churches. Interior early-Gothic. Adjacent is *Museo Lapidario*, with Roman inscriptions and sculptures. The church of *S. Cristoforo* contains frescoes by G. Ferrari (1532-38) and B. Lanini; by the high-altar, \**Madonna* and donors in an orchard, by Gaud. Ferrari. *S. Caterina*, *S. Paolo*, and the *Istituto Belle Arti* also contain works by Ferrari. In the cathedral-library are some rare old MSS. The town possesses statues of *Cavour* (1864) *Victor Emmanuel II.*, and *Garibaldi*. — To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri in B.C. 101.



Steam-tramways ply from Vercelli to *Trino* on the S.W., to *Casale-Monferrato* (see below) on the S., and to the N. to *Aranco* in the valley of the *Sesia* and to *Biandrate* and *Fara*.

FROM VERCELLI TO ALESSANDRIA, 35 M., railway in 2 hrs. (fares 6 fr. 35, fr. 45, 2 fr. 85 c.). The chief intermediate station is (14½ M.) *Casale-Monferrato* (*Angelo*; *Leon d'Oro*), on the right bank of the Po, with 17,000 inhab., the ancient capital of the Duchy of Monferrato, which afterwards belonged to the Gonzagas. The interesting Romanesque *Cathedral*, a vaulted basilica with double aisles and a fine atrium, was founded in 741 by the Lombard king Liutprand, and rebuilt in 1107. It contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *S. Domenico*, in the Renaissance style, the *Palazzo di Città*, with handsome colonnade, and other palaces are also noteworthy. The rebellious prince William of Montferrat is mentioned by Dante in his *Divine Comedy* (VII. 134). Casale-Monferrato is the junction of the Asti-Mortara line (p. 53) and of that to Chivasso (p. 59). It is also connected with Alessandria, with Vercelli (p. 60), and with Montemagno (p. 54; via Altavilla) by tramways. — Various small stations, including *Valenza* (p. 59). — 35 M. *Alessandria*, see p. 54.

From Vercelli to Pavia, see p. 59.

The train crosses the *Sesia* (p. 172); to the left rise the Alps, among which the magnificent Monte Rosa group is conspicuous. 21½ M. *Borgo-Vercelli*; 56½ M. *Ponzana*.

62 M. *Novara* (\*Rail. Restaurant; Alb. d'Italia, well spoken of; Tre Re; Roma; Hôtel de la Ville), an episcopal town and formerly a fortress, with 15,000 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, which led to the abdication of Charles Albert.

From the station we cross the Piazza Carlo Alberto, with a monument of Garibaldi, to the Via Vitt. Emanuele, passing a Monument of Cavour, by Dini, and turn to the right to the church of *S. GAUDENZIO*, erected about 1570, with a façade by Tibaldi and a dome 396 ft. high, added by Antonelli (p. 35) in 1875-78. The church, without aisles, in imitation of S. Fedele at Milan, contains several good pictures by Gaud. Ferrari. The tower (300 steps) commands a fine view.

The CATHEDRAL, a Renaissance building upon old Roman foundations, connected with the *Baptistery* by an entrance-court, presents a picturesque appearance. It contains a Marriage of St. Catherine, by Gaud. Ferrari. — In front of the theatre is a marble statue of Charles Emmanuel III., by Marchesi. — The Mercato, or Corn Exchange, near the Porta Torino, is a handsome building with colonnades. Between the Mercato and the Castello is a monument to Victor Emmanuel II. — In the Corso Garibaldi, near the Palazzo Civico, is a monument to Charles Albert.

Tramway to Vigevano (p. 58) and to Biandrate (p. 61).

FROM NOVARA TO VARALLO, 34 M., railway in 2¼ hrs. (fares 6 fr. 25, fr. 40, 2 fr. 80 c.). Unimportant stations. — *Varallo*, see p. 172.

FROM NOVARA TO SEREGNO, 34 M., railway in 1½-2 hrs. (fares 5 fr. 50, fr. 60, 2 fr. 20 c.). Unimportant stations. — 17 M. *Busto-Arsizio* (p. 159). 25½ M. *Saronno* (p. 140). — 34 M. *Seregno* (p. 142).

At Novara the Turin and Milan line is crossed by those from Domodossola (p. 4) and from Bellinzona to Genoa (R. 12). Carriages often stopped at Novara.

69 M. *Treccate*. Near *S. Martino* the line crosses the *Ticino* by a handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta.

Farther on we cross the *Naviglio Grande*, a canal connecting Milan with the *Ticino* and *Lago Maggiore* (comp. p. 118). On the



right, near (77 M.) *Magenta*, stands a monument erected to Napoleon III. in 1862, to commemorate the victory of the French and Sardinians over the Austrians on 4th June, 1859, which compelled the latter to evacuate Lombardy. Opposite the station are numerous graves of those who fell in the struggle, with a small chapel on an eminence, and adjoining it a charnel-house. Tramway to Milan see p. 117. — The line intersects numerous rice-fields, which are kept under water two months in the year. 79 M. *Vittuone*; 84½ M. *Rho* (p. 159), where the line unites with that from Arona.

93 M. *Milan* (see p. 115).

### III. Liguria.

15. Genoa . . . . .	64
From the principal station (Piazza Acquaverde) by the harbour to the Cathedral of S. Lorenzo and the Piazza Nuova, 68. — S. Maria in Carignano, 72. — From the Piazza Deferrari via the Piazza Corvetto, Piazza Fontane Morosc, Via Garihaldi, Via Cairoli, and Via Balbi to the Piazza Acquaverde, and thence to the lighthouse to the W. of the harbour, 72. — Via di Circonvallazione a Monte; Via di Circonvallazione a Mare, 79. — Campo Santo, 79. — Excursions, 79.	
16. From Genoa to Ventimiglia . . . . .	80
17. The French Coast from Ventimiglia to Cannes. Nice and Environs . . . . .	88
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The *Maritime* and *Ligurian Alps* and the contiguous *Apennines* (the boundary between which is some 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. The narrow RIVIERA, or coast-district, expands at a few points only into small plains. The cultivated land climbs up the hillsides in terraces, sheltered from the N. wind, and enjoying a fine sunny aspect. While the mean temperature at Tnrin is  $53\frac{1}{3}^{\circ}$  Fahr., it is no less than  $61^{\circ}$  at Genoa; and again, while the temperature of January averages  $31^{\circ}$  at the former, and occasionally falls below zero, it averages  $46^{\circ}$  at the latter, and is rarely lower than  $23^{\circ}$ . The climate of the Riviera is therefore milder than that of Rome, and is even favourable to the growth of the palm. Genoa itself, however, cannot be recommended to health-seekers, as it is very windy and exposed to abrupt changes of temperature.

As the country differs in many respects from Piedmont, so also do its INHABITANTS, while their Genocse dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The *historical* development of the two countries has also been widely different. The natural resource of the *Ligurians*, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. To what race the *Ligurians* belong has not yet been ascertained. As the Greek Massalia formed the centre of trade in S. France, with Nice as its extreme outpost towards the E., so Genoa constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the *Ligurians*, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Lombards* gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815). After the Austrian war of 1859 Nice (1512 sq. M.) and Savoy (3889 sq. M.) were ceded by Italy to France in 1860 as a compensation for the services rendered by Napoleon III. The district of *Liguria*, consisting of the provinces of *Porto Maurizio* and *Genoa*, with an area of 2040 sq. M. and 899,300 inhab., once formed the REPUBLIC OF GENOA, which in the 13th cent. became mistress of the W.

part of the Mediterranean, and afterwards fought against Venice for the supremacy of the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying — 'Mare senza pesce, montagne senza alheri, nomini senza fede, e donne senza vergogna', and *Dante* (Inf. xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, uomini diversi  
D'ogni costume, e pien d'ogni magagna;  
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini*, the chief leader of the national revolutionary party, was born at Genoa in 1808, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.

## 15. Genoa.

**Arrival.** The *Stazione Piazza Principe* (Pl. B, 2; Restaurant, déj. 2-3, D. 3 fr.), the West or Principal Station (for all trains), is in the Piazza Acquaverde (goods-station in the Piazza del Principe). — The East Station, or *Stazione Piazza Brignole* (Pl. H, 6), at the end of the Via Serra, and connected with the chief station by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop. — Railway-tickets of all kinds may also be obtained of the *Fratelli Gondrand*, Via Roma 45. — Travellers arriving at Genoa by sea (embarking or disembarking, 1 fr. each, with luggage), and wishing to go on by rail without delay, may, immediately after the custom-house examination on the quay, book their luggage there for their destination (fee to the facchino of the dogana, 20 c.). — Steamers to Leghorn, see p. 358; to Nice, Cannes, Naples, Marseilles, Tunis, etc., see p. 66.

**Hotels** (comp. p. xviii; most of the larger hotels are in noisy situations; in the season, rooms should be ordered in advance). GRAND HÔTEL DU PARC (Pl. b; G, 5), Via Ugo Foscolo, to the E. of Acquisola (p. 73) and not far from the E. Station, quiet, with pleasant garden (no lift); GRAND HÔTEL ISORTA (Pl. a; F, 5), Via Roma 7; GRAND HÔTEL DE GENÈS (Pl. f; E, 5), by the Teatro Carlo Felice. These three, in spite of the high charges (R. 3½-5, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. 12-14, omn. 1-1½ fr.) are not absolutely first-class in all points. — HÔTEL DE LA VILLE (Pl. d; D, 4), in the Pal. Fieschi, R. 3½-5, L. ¾, A. 1, déj. 3½, D. 5, pens. 9-14, omn. 1 fr.; HÔT. DE LONDRES (Pl. h; C, 2), with lift, near the principal station, R., L., & A. 4-8, B. 1½, déj. 3, D. 5, pens. 9-12 fr.; HÔTEL DES ÉTRANGERS (REBECCHINO; Pl. l, E 4), Via Cairoli 1, with lift, R. 3-5, L. ¾, A. ¾, B. 1, déj. 3, D. 4½, pens. 9-14 fr., recently complained of. — HOTEL CENTRAL, Via S. Sebastiano 8 (Pl. E, 5), R., L., & A. 3-3½, B. 1¼, déj. with wine 2½, D. with wine 4, pens. from 8½, omn. ¾-1¼ fr., well spoken of; HÔTEL DE FRANCE (Pl. g; D, 5), R., L., & A. 2½-3½, B. 1½, déj. 3, D. incl. wine 4½, pens. from 8 fr.; HÔT. MÉTROPOLE, Piazza Fontane Morose, R., L., & A. 3, B. 1¼, déj. 3, D. incl. wine 4, pens. 8 fr., well spoken of; AQUILA (Pl. k; C, 2), Piazza Acquaverde, near the station, with Trattoria, well spoken of, R., L., & A. 2½-3, B. 1¼, déj. 2½-3, D. 4 fr.; HÔTEL SMITH (Pl. n, D 5; English landlord), near the Exchange, Vico Denegri, R., L., & A. 2½-3½, B. 1¼, déj. 2½, D. incl. wine 3½, pens. 8-9 fr., well spoken of; MILANO







(Pl. i; C, 2), Via Balbi 34, near the Palazzo Reale, R., L., & A. 3-5, B. 1 $\frac{1}{4}$  déj. 2 $\frac{1}{2}$ , D. 4, pens. 7-10 fr.; HÔT. DE GENÈVE (*Ginevra*), Piazza Annunziata, new; CONCORDIA (Pl. n; F, 5), Via S. Giuseppe, opposite the Galleria Mazzini; ITALIA, Via Carlo Felice 14, R., L., & A. 3, pens. 9 $\frac{1}{2}$  fr.; LIGURIA, Via Balbi 26; CONFIDENZA (Pl. m; F, 5), Via S. Sebastiano 13, at these two R. 2, L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$ , déj. 2 $\frac{1}{2}$ , D. incl. wine 4, pens. 8 fr.; GERMANIA, Via Carlo Alberto, near the station, R. 1 $\frac{1}{2}$ , pens. 4 $\frac{1}{2}$  fr., all three unpretending. — CHRISTIAN HOSPICE (*Ospizio cristiano*), Via Caffaro 12, near the Teatro Paganini (rooms must be ordered in advance).

**Cafés.** \*Concordia, Via Garibaldi, opposite the Pal. Rosso (Pl. E, 4; p. 75), with a garden, pleasant and cool; Alcazar, Piazza Cavour; music frequently in the evening at these two. \*Roma, Via Roma and Galleria Mazzini; Milano, Gall. Mazzini; \*Teatro, on the groundfloor of the Teatro Carlo Felice, on the right; Posta, Via Carlo Felice.

**Restaurants.** \*Concordia, (see above), déj. 3, D. 4 fr., both incl. wine; San Gottardo (formerly Labò), Via Carlo Felice 6, well spoken of; Teatro, see above, on the left; Labò, Via Sellai; Jensch, Piazza Corvetto (Pl. G, 5); Costa, Via Carlo Felice 7, D. incl. wine 3 fr.; Cinotto, Via Portoria 3, Raffaele (formerly Borsa), Via S. Luca, well spoken of, both unpretending. — Beer: \*Birreria Jensch, see above; \*Gambrinus, Monsch, both in the Via S. Sebastiano; Klainguti, by the Teatro Carlo Felice; Munich beer at all these.

**Cabs** (a tariff in each) in the Town, which includes the area shown in the plan, and the neighbourhood of the harbour (lighthouse) to the W.:

	One-horse cab		Two-horse cab	
	By day	At night	By day	At night
Per drive . . . . .	1 —	1.50	1.50	2 —
Per hour . . . . .	2 —	2.50	2.50	3 —
Each addit. $\frac{1}{2}$ hr. . . . .	1 —	1.25	1.25	1.50

Small articles of luggage free; trunk 20 c. — Night-fares are reckoned from the time when the street-lamps are lighted.

**Electric Tramways:** 1. Via Roma (Pl. F, 5) - Piazza Manin (Pl. I, 4) - Campo Santo (p. 79). 2. Via Roma - Piazza Brignole (Pl. H, 5, 6). 3. Via Roma - Piazza Manin (Pl. I, 4) - Corso Solferino - Corso Magenta - Corso Paganini - S. Nicolò (Pl. E, 1; comp. p. 79). — **Cable Tramway** (*Funicolare*) from the square at the Portello (Pl. F, 4) to the Corso Magenta (p. 79), and from S. Nicolò (Pl. E, 1) to the Castellaccio (p. 79). — **Tramway Cars** (comp. Plan) run from the PIAZZA CARICAMENTO (Pl. D, 5) by the Via Carlo Alberto to Sampierdarena (25 c.; unpleasant drive), and thence in the one direction to Cornigliano (30 c.), Sestri Ponente (45 c.), Mulledo, Pegli (55 c.), and Voltri, and in the other to Rivarolo (40 c.), Bolzaneto (55 c.), and Pontedecimo (80 c.). — **Omnibus** from the PIAZZA DEFERRARI (Pl. E, 6) to the two stations (10 c.; to the principal station, 'Piazza Principe', viâ the Via Garibaldi and Via Balbi; some of the omnibuses go on to the Piazza Dinegro, p. 78); viâ Piazza Corvetto to Castelletto (Pl. E, 3) on the Via di Circonvallazione a Monte; viâ Acquisola to S. Maria in Carignano (10 c.); to the Cimitero di Staglieno (25 c.); to S. Francesco d'Albaro; to Sturla. Also from the PIAZZA ANNUNZIATA (Pl. D, 3) to Bolzaneto and from the PORTA D'ARCHI (Pl. F, 6) to Quinto and Nervi every 20 min. (20, 30, 40 c.; see pp. 79, 105), etc.

**Small Boats.** For 1-4 pers. 2 fr. per hour; best to enquire beforehand. — **Steam Launches**, starting near the Banca S. Giorgio (Pl. D, 5), to Sampierdarena and Sestri Ponente (p. 80); also for a visit to the harbour (p. 69).

**Baths.** At the \*Palazzo Spinola, Salita S. Caterina, adjoining Bossola's music shop; others at Via delle Grazie 11, and Piazza Sarzano 51. — **SEA BATHS** by the Molo Vecchio (Pl. A, B, 5); by the Via di Circonvallazione a Mare (p. 79); also by the lighthouse (Lanterna; p. 78), but in July and August only, poorly fitted up. Swimmers had better bathe from a boat. Sea-bathing places on the Riviera, see pp. 80, 105.

**Theatres.** CARLO FELICE (Pl. E, F, 5), one of the largest in Italy, open in winter only; POLITEAMA GENOVESE (Pl. F, G, 4), near Villetta di Negro, THÉÂTRE DES VARIÉTÉS at the Caffè d'Italia, near Acquisola, these two open the whole year; PAGANINI (Pl. F, 3), POLITEAMA MARONERITA,

ALFIERI, these three in summer only; etc. — Band in the *Acquasola Park* (p. 73) three times a week in summer, 7-9 p.m., and Sun. (except during great heat), 3-5; in winter three times a week, 2-4.

**Shops.** BOOKSELLERS: *A. Donath*, Via Luccoli 44, with circulating library; *L. Beuf*, Via Cairoli 2; *Libr. Sordo-Muti*, Piazza Fontane Morose. — PHOTOGRAPHS: *Alfred Noack*, Vico del Filo 1, upstairs; *Degoix*, Via Cairoli 7; *Lupi*, Via Orefici 148. — PERFORMERS: *Stef. Frecceri*, Via Cairoli 7; *Vitale*, Via S. Luca 84 and Via Carlo Felice 15. — FILIGREE WORK: *Forte*, Via Orefici 155, and others in the same street; *Sivelli*, Via Roma. — ALABASTER AND MARBLE: *P. Capelli*, Gall. Mazzini 5; *Cl. Pocchini*, Via Cairoli 1. — GOODS-AGENTS: *K. Ruepprecht*, at the back of S. Luca (also dealer in works of art); *Weiss*, Via Balbi.

Post Office, Galleria Mazzini (Pl. F, 5), open 8 a.m. to 9 p.m. — Telegraph Office, Palazzo Ducale, Via Sellai (Pl. E, 6).

Bankers, *Granel, Brown, & Co.*, Via Garibaldi 7; *Sandoz*, Via Luccoli; *Rud. Hofer*, Piazza Campetto 8 (2nd floor); *C. Pfister*, Via S. Luca 1.

**Steamboats.** The most important for tourists are those of the *Navigazione Generale Italiana* (Florio-Rubattino; office Piazza Acquaverde), to all the chief ports of Italy and to the Levant. Comp. the Italian timetable (larger edition). — The French *Compagnie de Navigation à Vapeur Fraissinet & Co.* has two weekly steamers to Marseilles, one viâ Nice and Cannes, the other direct. — The *North German Lloyd* (agents, *Leupold Fratelli*, Piazza S. Siro 10) maintains a regular line of steamers from Genoa to Southampton and New York, while the China and Australian steamers of this company also touch at Genoa.

**Consuls.** British, *C. A. Payton, Esq.*, Via Palestro 10; American, *Hon. James Fletcher*, Via Assarotti 36.

**Physicians:** *Dr. Breiting* (speaks English), Via Mameli 33A; *Prof. Giov. Ferrari*, Via Assarotti 12; *Dr. Schneegans*, Corso Carbonara 14; *Dr. Zästein*, Via Mameli 31. — Protestant Hospital supported by the foreigners in Genoa (physician, *Dr. Breiting*). — Dentists: *Mr. C. S. Bright* and *Mr. S. C. Bright*, Via SS. Giacomo e Filippo 35; *Mr. C. T. Terry*, Piazza Cavour 5; *Dr. Mela*, Via Roma 11. — Chemists: *Farmacia Zerega* (English prescriptions), Via Carlo Felice; *Moretta*, Via Roma 10.

**English Churches.** *Church of the Holy Ghost* (built by Street, in the Lombard style), Via Goito; services at 8.15, 11, and 5; chap., *Rev. J. T. Christie*, M. A. *Church Seamen's Institute*, Via Milano 26 (*Mr. Christie*); serv. Sun. and Thurs. 7.30 p.m.; weekly concert on Sat.; reading, writing, and recreation rooms open daily for seamen, 10-10. — *Presbyterian Church*, Via Peschiera 4 (*Rev. Donald Miller*, M. A.); service at 11 a.m. *Genoa Harbour Mission*, in connection with the Brit. & For. Sailors' Society and the Amer. Seaman's Friend Society; serv. Sun. and Tues. at 7.30 p.m. in the *Sailors' Rest*, 15 Via Milano (*Rev. D. Miller* and *Capt. Clucas*). Social entertainments Frid. at 7.30 p.m. (visitors welcome).

#### Collections and Galleries.

*Cathedral Treasury* (p. 71), Mon. & Thurs. 1-4; ½ fr.

*Palazzo Balbi-Senavega* (p. 77), daily 9-4 (when the family is at home, 12-4).

*Palazzo Bianco* (p. 75), daily, 11-4 from Oct. to March (April to Sept. 10-4), ½ fr.; the last Sunday of each month free.

*Palazzo Durazzo-Pallavicini* (p. 76), daily, 11-4.

*Palazzo Rosso* (p. 75), on Mon., Wed., Thurs., Frid., and Sat., 11-3, free; closed on Tues., Sun., and holidays.

**Principal Attractions.** Walk through the Via S. Lorenzo past the *Cathedral* (p. 70) to the Piazza Nuova with *S. Ambrogio* (p. 71); ascend to *S. Maria in Carignano* (p. 72) and return to the Piazza Fontane Morose. Then through the Via Garibaldi (p. 74), and visit the *Palazzi Rosso* (p. 75) and *Bianco* (p. 75); the *Monument of Columbus* (p. 68), and the *Palazzo Doria* (p. 78); row in the harbour; in the early forenoon or towards evening visit the *Lighthouse* (p. 78) or the *Villetta di Negro* (p. 73); drives round the *Via di Circonvallazione a Monte* (p. 79) and the *Via di Circonvallazione a Mare* (p. 79), on the *Nervi Road*, or to the *Campo Santo* (p. 79); excursion to *Pegli*, including the *Villa Pallavicini* (p. 81; closed on Frid.).

Genoa, Italian *Genova*, French *Gênes*, with 212,500 inhab. (including the suburbs), the seat of a university and of an archbishop, is the chief commercial town in Italy. Its situation, rising above the sea in a wide semicircle, and its numerous palaces, justly entitle it to the epithet of '*La Superba*'. The principal streets are lighted with electricity. The town is divided into the 'sestieri' of *Prè*, *Molo*, *Portoria*, *S. Vincenzo*, *S. Teodoro*, and *Maddalena*, and is surrounded by extensive fortifications, dating from the beginning of the 17th cent., and recently strengthened. From the large lighthouse on the W. side, where the barracks of *S. Benigno* afford quarters for 10,000 men, a broad rampart runs up the hill at some distance from the town, past the *Forte Begato* (1620 ft.), to the *Forte dello Sperone* (1690 ft.), the highest point; then descends past *Forte Castellaccio* (1250 ft.) to the mouth of the *Bisagno*, which falls into the sea to the E. of Genoa, a circuit of about  $9\frac{1}{2}$  M. in all. The heights around the town are crowned with ten detached forts.

The *Harbour* consists of a semicircular bay, about 4 M. in length, protected from the open sea by long and substantial piers. The Duke of Galliera (d. 1876) having presented 20 million francs for its improvement, it now includes an outer basin (*Avamporto*), a new harbour (*Nuovo Porto*), and the old inner basin (*Porto*), provided with quays. Comp. the plan of the town and the map at p. 80. The harbour is annually entered and quitted by about 15,000 vessels of which 6000 are steamers. The annual imports (coal, sugar, chemicals, iron, etc.) are valued at 364 million francs (14,600,000*l.*), the exports at 78 millions (3,120,000*l.*).

From the earliest times Genoa has been famous as a seaport, and it is believed to derive its name from the fact that the shape of the coast here resembles that of a knee (*genu*). The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a new feudal nobility sprang up alongside of the native noblesse. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Frassineto, and in 936 even plundered Genoa itself. In 1015 the Genoese made themselves masters of Corsica, and in 1119 they waged a victorious war against *Pisa*, then mistress of the Tyrrhenian Sea. From that date the rival cities were almost permanently at war down to 1284, when a terrible naval battle took place between them at Meloria, on which occasion the Genoese captured 29 Pisan galleys, and sank 7 others. From this disaster *Pisa* never recovered, and Genoa now obtained the supremacy over the W. islands, Corsica, and nominally over Sardinia also. At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople and in the Crimea, in Syria and Cyprus, at Tunis and Majorca. The rivalry of the Genoese and *Venetians* was a fruitful source of wars and feuds during the 12-14th centuries, which at length were terminated by a decisive victory gained by the latter in 1380.

The internal history of the city was no less chequered than the external. The party conflicts between the great families of the *Doria* and *Spinola* (Ghibellines) on one side, and the *Grimaldi* and *Fieschi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the counts of Monferrat, and the dukes



of Milan, were alternately masters of Genoa. Nor was this state of matters materially altered by the revolution of 1339, by which the exclusive sway of the nobility was overthrown, and a *Doge* invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Banco di S. Giorgio*, which had acquired extensive possessions, chiefly in Corsica, and would have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. *Andrea Doria* (p. 78), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution (1528), and the unsuccessful conspiracy of Fiesco in 1547 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by its powerful Italian rivals, as well as by the French, who took Genoa in 1684, and by the Imperial troops by whom Genoa was occupied for a few days in 1746. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 15 years. In 1736 the ambition of *Theodore de Neuhoof*, a Westphalian nobleman, occasioned great disquietude to the republic. He was created king by the Corsicans, who were subjects of Genoa, but the usurper was expelled with the aid of the French, who afterwards (1768) took possession of the island on their own behalf. After the battle of Marengo (1800) Genoa was taken by the French. In 1805 it was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

The beauty of its situation and the reminiscences of its ancient glory render a visit to Genoa very attractive. To the student of art the Renaissance \*Palaces of the Genoese nobility are objects of extreme interest, surpassing in number and magnificence those of any other city in Italy. Some of the smaller churches are of very ancient origin, though usually altered in the Gothic period.

Many of the Genoese palaces were erected by *Galeazzo Alessi* (a pupil of Michael Angelo, born at Perugia 1500, d. 1572), whose style was followed by subsequent architects. In spite of occasional defects, the architecture of the city is of an imposing and uniform character, and great ingenuity has been displayed in making the best of an unfavourable and limited site. The palaces moreover contain a considerable number of works of art, while *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck* at a later period, have preserved the memory of many members of the noblesse. The native school of art, however, never rose to importance and was far from being benefited by the zeal of its artists in painting façades. The chief painters were *Luca Cambiaso* (1527-85), *Bernardo Strozzi* surnamed *Il Cappuccino* or *Prete Genovese* (1581-1644), *Giov. Batt. Paggi* and *Benedetto Castiglione*.

In front of the *Principal Railway Station* (Pl. B, 2; p. 64), on the N.W. side of the town, extends the spacious *PIAZZA ACQUAVERDE* (Pl. C, 2), in the centre of which, embosomed in palm-trees, rises the marble *Statue of Columbus* (erected in 1862), who was probably born at 37 Vico Dritto Ponticello in 1446. The pedestal is adorned with ships' prows. At the feet of the statue, which leans on an anchor, kneels the figure of America. The surrounding allegorical figures represent Religion, Science, Strength, and Wisdom. Between these are reliefs from the history of Columbus — Opposite is the *Palazzo Farraggiana*, with a marble relief in the pediment representing scenes from the life of Columbus. — Between this palace and the *Hôtel de Londres* is the end of the



*Via Balbi* (pp. 76-78). — Behind the station, to the W., are the *Palazzo Doria* and the streets leading to the *Lighthouse* (see p. 78).

We descend the *VIA DELLE MONACHETTE* (Pl. C, 2), leading S. to the harbour. At the end of the street, on the right, rises the small Romanesque church of *S. Giovanni Battista*, with its two apses resulting from an alteration of façade (best light in the forenoon). On the tower is the head of the founder Guglielmo Acton, 1180, in relief. To the E. of this point runs the *Strada di Prè*; to the S.W. is the *Piazza della Comenda*.

Adjoining the *Magazzini Municipali*, the former *Arsenale di Marina*, is the *Darsena* (Pl. C, 3), in which Fiesco (p. 68) was drowned in 1547. We follow the busy *VIA CARLO ALBERTO* (Pl. C, D, 3, 4), which down to 1885 was separated from the harbour by a lofty arcaded wall with a marble platform. The street ends in the *PIAZZA CARICAMENTO* (Pl. D, 4, 5), in which a bronze statue, by Rivalta, was erected in 1893 to *Raffaele Rubattino* (1809-72), the Genoese steamship-owner. On the S. side of the square is the building of the former *Bank of S. Giorgio* (p. 68), occupied until recently by the Dogana. The large hall is embellished with 21 marble statues of men who have deserved well of the city, partly of the 15th century. On the upper floor are the Archives. Farther on is the *Porto Franco*, or free harbour, with extensive bonded warehouses (visitors admitted; no smoking). — The *VIA VITTORIO EMANUELE* (Pl. D, 5), to the E., leads S. to the *Piazza Cavour*, which is adjoined by the *Molo Vecchio*, the oldest pier, with the *Porta del Molo* (Pl. C, 5), a gateway built in 1550 by Gal. Alessi.

Those who wish to examine the fine harbour more closely should proceed to the small *Fanale* or lighthouse (Pl. A, 5; no admission), at the end of the *Molo Vecchio* (closed at sunset), thence cross in a boat (30-50c.) to the *Ponte Parodi* (Pl. B, 3, 4), and skirt the shore to the N.W. to the *Scalo Passeggeri* (Pl. B, 3), or emigrant depot (post and telegraph office). Large ocean steamers frequently lie here and may generally be inspected by strangers. Thence we proceed to the W., crossing the metals of the railway between the harbour and the principal station, to the *Via Milano*, whence we may take the tramway to the large *Lighthouse* (p. 78), commanding the best general survey of the harbour; or we may return in the opposite direction to the *Piazza Caricamento* or the *Piazza della Darsena* (see p. 70).

The *VIA S. LORENZO*, running E. from the N. end of the *Via Vittorio Emanuele* (see above), leads straight to the cathedral and *S. Ambrogio* (see pp. 70, 71).

Near the S. end of the *Via Vittorio Emanuele*, in a small side-street to the E., is the church of *S. Giorgio* (Pl. D, 6), a baroque structure with a dome. Adjoining it is a charming little church in the same style, by Borromini. Farther on is the small *PIAZZA CATTANEO*, with the palace of that name, a room on the second floor of which contains eight portraits by *Van Dyck*. The *Via delle Grazie* leads hence to the Gothic church of *S. Cosmo*, which contains a Florentine Madonna of the 14th cent. (left of the high-altar). — Continuing to ascend beyond *S. Cosmo*, we reach the church of *Sta. Maria di Castello* (Pl. D, 6), on the site of the Roman castle. Above the portal is an ancient architrave; ten of the shafts of the columns in the interior are also ancient. In the first chapel on the left is a Roman sarcophagus, used as an altar; the third has an *Annunciation* by *Giovanni Mazzone* of Alessandria (15th cent.); the last chapel contains a

marble door with Renaissance sculptures. The choir was added in the 15th century. In the transept is a Madonna by *Justus d'Allamagna*, 1451 (under glass).

The following route avoids the noisy and crowded streets near the harbour. From the *Piazza della Darsena* (Pl. D, 3; p. 69), whence the *Via delle Fontane* leads to the left to the *Annunziata* (p. 76), we pass through the fine Gothic *Porta de' Vacca*, with its mediæval sculptures and towers of the 16th cent., to the *Via del Campo* (Pl. D, 4). [From the *Piazza Fossatello* (Pl. D, 4) the *Via Lomellina*, with the house in which Mazzini was born, leads to the left to the *Annunziata* (p. 76).] Then through the *Via di Fossatello* and the *Via S. Luca* to the PIAZZA BANCHI, with the **Exchange** (*Loggia de' Banchi, Borsa*; Pl. D, 5), erected at the end of the 16th cent. from plans by *Gal. Alessi*, and adorned with a marble figure of *Cavour* by Vinc. Vela. [In a side-street to the left of the *Via S. Luca* is the old cathedral of *S. Siro* (Pl. D, E, 4), rebuilt about 1580, with façade of 1830, containing statues by *Taddeo* and frescoes by *Giov. Batt. Carlone*.] — The narrow *VIA OREFICI* (Pl. D, E, 5), with numerous goldsmiths' shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), and then the *Via Luccoli*, lead to the *Piazza delle Fontane Morose* (p. 73).

A little to the E. of the *Via Orefici* is the church of *S. Maria delle Vigne* (Pl. E, 5), containing a wooden crucifix with painted statues of the Virgin and St. John by Maragliano, three Gothic figures above the side-portal on the right, and a tower of the 13th century. On the left is a ruined cloister of the 11th century. In the piazza is the *Palazzo de Amicis*, of the 16th century.

To the S. of the Exchange the *Via S. Pietro della Porta*, passing the curious church of *S. Pietro de' Banchi* (1583), leads to the PIAZZA S. LORENZO, in which are the *Banca d'Italia* (Pl. D, 5), and the cathedral of —

\***S. Lorenzo** (Pl. E, 6), erected in 1100 on the site of an older church, and afterwards so much altered that it now presents three distinct styles, Romanesque, French Gothic, and Renaissance. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in the 13th cent. in imitation of the French churches; the two lower of the recumbent lions which adorn it on the right and left of the steps are modern. Only one of the towers is completed. The sculptures of the principal portal date from the end of the 13th century. The Romanesque entrances to the aisles are richly decorated with sculptures of the 12th cent. with antique ornamentation on the entablature and capitals. A small oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The INTERIOR, constructed in 1307, is borne by the columns of the earlier church. Beyond the massive substructure of the towers, which forms a kind of atrium, lies the nave with its aisles, covered with cylindrical vaulting and a dome (which last was constructed by *Alessi* in 1567), and borne by sixteen Corinthian columns of coloured marble and four piers, above which is another series of columns alternating with piers. On the right, over the second side-portal, is the monument of Cardinal Luca Fieschi

(d. 1336) by *Giov. di Balduccio* of Pisa. In the chapel to the right of the choir, a \*Crucifixion with saints and angels (covered), the masterpiece of *Fed. Baroccio*, the statues by *P. Francavilla*. In the choir, handsome stalls with inlaid-work. In the chapel to the left of the choir six pictures and a statue of *Fides* by *L. Cambiaso*. In the left aisle, seven statues by *Gugl. della Porta*. — The second chapel to the left of the entrance, that of \*S. GIOVANNI BATTISTA, erected in 1451-96, contains in a stone arch of the 13th cent. (below the altar) relics of John the Baptist, brought from Palestine during the Crusades. The six statues at the sides and the reliefs above them are by *Matteo Civaliti* (p. 375); the Madonna and John the Baptist by *Andrea Sansovino* (1503); the canopy and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The external decoration of the chapel is in the Gothic style, with admirable reliefs above (ladies not admitted; best light in the afternoon). — In the sacristy is the CATHEDRAL TREASURY (adm., p. 65). Among the relics here are a silver shrine for the Procession of Corpus Domini, executed in 1553-1611 by *Franc. Rocchi* of Milan and other artists; and (to the left) a cross from Ephesus, captured at Phocæa in 1308. To the right is the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1827. Beneath is a silver altar-front by the German goldsmith *Melchior Süss* (1599); opposite is a silver shrine for the procession on Ash Wednesday, by *Teramo di Daniele* (1437); a casket for the relics of John the Baptist, probably a Florentine work of the end of the 16th century. On the third wall are two choir vestments (15th and 16th cent.) and costly vessels; beneath is a modern altar-front, with a copy of Leonardo da Vinci's Last Supper (1892).

On the left of the cathedral are Romanesque cloisters of the 12th century. — Farther on, in the PIAZZA NUOVA, is **S. Ambrogio** (Pl. E, 6), a church of the Jesuits, of the close of the 16th cent., profusely decorated.

3rd Altar on right: Assumption by *Guido Reni* (covered). High-altar-piece, Presentation in the Temple, by *Rubens*. The four black monolith columns are from Porto Venere (p. 109). First chapel on left, Martyrdom of St. Andrew, by *Semino the Elder*. Third Altar on left: \**Rubens*, St. Ignatius driving out an evil spirit (ca. 1620; covered).

The house *Vico dei Notari* No. 1, to the right of the church, has a fine Renaissance portal. In the Piazza Nuova is also situated the **Palazzo Ducale** (Pl. E, 6), the grand old residence of the doges, originally a building of the 13th cent., to which the tower on the left belonged, but completely remodelled by *Rocco Pennone* in the 16th cent. (fine staircase), and modernised after a fire in 1777. Façade by *Simone Cantoni*. It now contains the telegraph office, law-courts, and police and government offices.

This is the best starting-point for a visit to the church of S. Maria in Carignano, situated on one of the highest points at the S.E. end of the city (omnibus, see p. 65). Opposite the Palazzo Ducale we follow the Salita Pollajuoli to the Piazza Ferretto and the ancient church of S. DONATO. (Portal adorned with entablature and columns in the antique style like the Cathedral. Campanile also Romanesque. In the interior a few ancient columns; also, to the left, an Adoration of the Magi, a fine altar-piece by the Lower Rhenish

*Master of the Death of the Virgin.*) We then ascend the Stradone Agostino (passing *S. Agostino*, with ruined façade of the 13th cent.), and cross the Piazza Sarzano to the left to the *Ponte Carignano*, which spans a street 100 ft. below.

\***S. Maria in Carignano** (Pl. E, 8; 174 ft. above the sea), begun by *Galeazzo Alessi* in 1552, but not completed till 1603, is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. Principal portal, 18th century.

INTERIOR. Second altar to the right, *Maratta*, SS. Blasius and Sebastian; 4th altar, *Franc. Vanni*, Communion of Mary Magdalen; 1st altar to the left, *Guercino*, St. Francis; 3rd altar, *Cambiaso*, Entombment. Baroque statues below the dome by *Puget* (SS. Sebastian and Alessandro Sauli), *Parodi* (St. John), and *David* (St. Bartholomew).

The \*VIEW from the highest gallery of the dome (370 ft. above the sea; 119 steps to the first gallery, thence to the top 130; easy and well-lighted staircase) embraces the city, harbour, and fortifications, the well-peopled coast (W. the Riviera di Ponente, E. the Riviera di Levante), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent unnecessary; best light in the morning.)

The Via Rivoli, on the S. side of the church, leads to the Via di Circonvallazione a Mare (see p. 79). — We follow the Via Nino Bixio to the S.E. to the Piazza Bixio (Pl. F, 8), among the gardens of which rises a large bronze statue of *General Nino Bixio*, by Pazzi (1890). The broad Via Corsica, which leads past this square, also debouches at its S.W. end on the Via di Circonvallazione a Mare. In the opposite direction we proceed via the Piazza Galeazzo Alessi to the ramparts of the former inner fortifications: the *Mura di S. Chiara* (Pl. F, G, 7, 8), commanding fine views, and its N. continuation the *Mura di S. Stefano*, which end at Acquasola (p. 73).

On a terrace beneath the walls, to the left, near the Porta d'Archi, is *S. Stefano* (Pl. F, G, 6), a Gothic church (14th cent.), with a Romanesque tower dating from a previous building. Interior modernised. The cantoria (choir-gallery) on the entrance-wall dates from 1499. Above the high-altar the \**Stoning of Stephen* by *Giulio Romano*, one of his best works (1523; covered).

In the neighbouring Via Bosco is the church of *S. Caterina* (Pl. G, 6), with a fine portal (1521); adjoining it is the *Ospedale di Pammatone*, in front of which is a fountain with a bronze statue of the boy Balilla (p. 68) by *Giani*.

From the Porta d'Archi (see above) the *Via Venti Settembre* (formerly Via Giulia; Pl. F, G, H, 6, 7) runs to the S.E. to the Bisagno Bridge, at the end of the Via di Circonvallazione a Mare (p. 79), and thence goes on to S. Francesco d'Albaro and Nervi (p. 105); in the opposite direction it leads to the Piazza Deferrari (see below).

From the Piazza Nuova the Via Sellai leads to the left to the PIAZZA DEFERRARI (Pl. E, 5, 6; with palace of that name, 18th cent., on the left), formerly Piazza S. Domenico (80 ft. above the sea). In



1893 a large *Equestrian Statue of Garibaldi*, by Aug. Rivalta, was unveiled here. This piazza is the starting-point of most of the omnibuses (p. 65).

The Salita di S. Matteo, the second side-street to the left, leads hence to the small Gothic church of **S. Matteo** (Pl. E, 5; 1278), containing many memorials of the Doria family, the façade being covered with inscriptions in their honour. The interior was altered in 1530 by the Florentine *Giov. Angelico Montorsoli*, who was invited to Genoa by Andrea Doria, and who, with his assistants, executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is Doria's sword, and his tomb is in the chapel below. To the left of the church are handsome cloisters with double columns in the Transition style, 1308-10, with 17 ancient inscriptions relating to the Dorias, and remains of a statue of Andrea Doria, which was mutilated during the Revolution in 1797. An ancient sarcophagus-relief, with an inscription in honour of Lamba Doria, who defeated the Venetians at Curzola in 1297, is built into the right side of the façade. — The little piazza in front of the church is surrounded with *Palaces of the Doria Family*; one nearly opposite, the lower half of which is covered with black and yellow marble, bears the inscription, '*Senat. Cons. Andreae de Oria, patriae liberatori munus publicum*' (1528). — No. 13, to the left of S. Matteo, is the *Palazzo Centurione*, with a colonnaded court of the early Renaissance.

In the Piazza Deferrari, on the right, is the *Teatro Carlo Felice* (Pl. E, F, 5; see p. 65). Adjacent is the ACCADEMIA DELLE BELLE ARTI (Pl. E, F, 6), on the first floor of which is the *Biblioteca Civica* (about 40,000 vols.; always accessible); on the second floor a collection of casts and a few paintings. — The Via Venti Settembre leads from the Academy to the Porta d'Archi (p. 72).

To the right the Via Roma, to the left the Via Carlo Felice, lead N.E. from the Piazza Deferrari. The VIA ROMA (Pl. F, 5), cutting off a corner of the interesting old *Palazzo Spinola*, now the Prefettura (adjoining which, on the right, is the *Galleria Mazzini*), soon reaches the PIAZZA CORVETTO, where a large bronze equestrian *Statue of Victor Emmanuel II.* was erected in 1886, from Barzaghi's designs. From this point we may ascend to the right to the park of *Acquasola* (Pl. G, 5, 6; 135 ft.), laid out on part of the old ramparts of the town in 1837 (band, see p. 65); or we may proceed to the left, passing the marble *Statue of Mazzini*, by Costa (with allegorical figures of Thought and Action on the pedestal), to the —

\***Villetta di Negro** (Pl. F, 4), the property of the city, and open to the public, with a fine and well-kept garden, fountains, a small museum of Natural History (open on Sundays), and an incipient Zoological Garden. Winding promenades ascend from the entrance, near which is a marble bust of *Aurelio Saffi* (1891), to a bastion about 160 ft. above Acquasola, which affords a noble survey of city, harbour, and environs.

The Via Roma is continued by the *Via Assarotti*, leading to the high-lying *Piazza Manin* (p. 79). Electric tramway, see p. 65.

On the left side of VIA CARLO FELICE (Pl. F, 5), No. 12, is the *Palazzo Pallavicini*, now belonging to the Durazzo family (p. 76). We next come to the PIAZZA DELLE FONTANE MOROSE (Pl. F, 4, 5).



No. 17 in this piazza is the *Pal. della Casa*, originally *Spinola*, (15th cent., but restored in the 17th), adorned with five statues in niches; No. 27 is the *Pal. Lod. Stef. Pallavicini*, sumptuously fitted up in modern taste.

At the Piazza Fontane Morose begins a broad line of 16th cent. streets, extending to the Piazza Acquaverde (p. 68), under the names of *Via Garibaldi* (formerly *Nuova*), *Via Cairoli* (formerly *Nuovissima*), and *Via Balbi*. In these streets, which form one of the chief arteries of traffic, are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa. On each side of these streets a labyrinth of lanes, occupied by the lower classes, descend to the harbour, and ascend the hill, also presenting points of interest.

The first of these main streets, \**VIA GARIBALDI* (Pl. E, 4), is flanked with a succession of palaces. On the right, No. 1, *Palazzo Ces. Cambiaso*, by Gal. Alessi. On the left, No. 2, *Pal. Gambaro*, formerly Cambiaso. Right, No. 3, *Pal. Parodi*, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso and others. Left, No. 4, *Pal. Cataldi*, formerly Carega, erected about 1560 by Giov. Batt. Castello. Right, No. 5, \**Pal. Spinola*, by Gal. Alessi, containing pictures of the Genoese school, a portrait of Cambiaso by himself, a Madonna by Luini, an equestrian portrait and a Madonna by Van Dyck. Left, No. 6, *Pal. Giorgio Doria* (not always open), by Alessi, adorned with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna).

Left, No. 10, *Pal. Adorno* (accessible by introduction only), also by Gal. Alessi, contains several good pictures: Rubens, Hercules and Dejanira; three small pictures attributed to Mantegna, though more in the style of S. Botticelli (Triumph of Amor, of Jugurtha, of Judith; comp. p. 31, No. 369); Cambiaso, Madonna and saints; Clouet, Portraits of four children; Piola, Frieze with children; Perino del Vaga, Nativity of Mary.

Left, No. 12, *Pal. Serra*, by Alessi; interior rebuilt by De Wailly (d. 1798) and Tagliafico, with a magnificent hall.

Right, No. 9, **Palazzo Municipale** (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Lurago* (16th cent.), has a handsome staircase and court, skilfully adapted to its sloping site.

The VESTIBULE is adorned with five frescoes from the life of the Doge Grimaldi, the COURT with a marble statue of Mazzini, and the STAIRCASE with a statue of Cataneo Pinelli. — In the large COUNCIL CHAMBER on the upper floor are mosaic portraits of Columbus and Marco Polo. In the adjacent room a Madonna between two saints, by *Gerard David of Bruges* (not Van Eyck); Crucifixion with SS. Mary and John, probably by the same master (not Dürer); other pictures inferior. Facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Ginnta); large bronze tablet of B. C. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a neighbouring castle. A cabinet to the left contains Paganini's violin. In the loggia to the left is a Bacchic sarcophagus-relief from the tomb of Franc. Spinola.

Left, No. 18, \***Palazzo Rosso** (Pl. E, 4), by *Alessi*, so named from its red colour, formerly the property of the *Brignole-Sale* family, was presented to the city of Genoa in 1874, along with its valuable contents, library, and *Picture Gallery* (adm., see p. 66), by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1889), and her son Filippo.

Ascending the staircase to the third story, we pass through an *Antisala* into the CAMERA DELLE ARTI LIBERALI, named like the following rooms, after the ceiling-paintings (by *Carlone*, *Parodi*, *Deferrari*, and others), and containing three portraits of Doges of the Brignole family (17-18th cent.). The ceiling-paintings are sometimes continued by the relief-work of the cornices. — Small Room (*Alcova*): *Rigaud*, Lady and gentleman of the Brignole family. — III. STANZA DELLA GIOVENTÙ. Over the door: *Carletto Calviari*, Martyrdom of St. Justina. Adjacent, to the right: *Guercino*, Cleopatra; *B. Strozzi*, 'il Cappuccino', Charity (after *Cambiaso*); *L. Cambiaso*, Holy Family (injured); *B. Strozzi*, Cook with poultry; *A. del Sarto*, Holy Family (copy). — IV. SALA GRANDE, with ceiling decorated with the armorial bearings of the family. Exit-wall: *Guidobono ti Savona*, Lot and his daughters; *Valerio Castello*, Rape of the Sabines. Entrance-wall: *Guidobono*, Lot in captivity; *D. Piola*, Sun-chariot of Apollo; *Guidobono*, Abraham dismissing Hagar. — V. STANZA DELLA PRIMAVERA: *Style of Paris Bordone*, Venetian woman; *A. Dürer*, Portrait (1506; ruined); *Moretto* (?), Scholar with book; \**Van Dyck*, Marchese Antonio Giulio Brignole-Sale on horseback; *Titian* (school-piece), Philip II. of Spain. Exit-wall: *Van Dyck*, Prince of Orange, Portrait of a father and son. On the entrance-wall: *B. Strozzi*, Flute-player; *Van Dyck*, Marchesa Paola Brignole-Sale; *Van Dyck*, Bearing of the Cross; \**Jac. Bassano*, Portrait of father and son; \**Paris Bordone*, Portrait. — VI. STANZA D'ESTATE: *Guercino*, Suicide of Cato; *Luca Giordano*, Clorinda liberating Olintho and Sophronia (from Tasso); *L. Carracci*, Annunciation; *Guercino*, Christ driving out the money-changers; *B. Strozzi*, St. Paul; *Lanfranco*, Bearing of the Cross; *Caravaggio*, Raising of Lazarus; *Guido Reni*, St. Sebastian (early copy). — VII. STANZA D'AUTUNNO: *Bonifazio II.*, Adoration of the Magi; *Bassano*, Adoration of the Child; adjoining, *Guido Reni*, Half-figures of Christ and the Madonna; \**Guercino*, Madonna enthroned, with saints; *Venetian School* (attributed to *Bellini*), Portrait of Franc. Philetns; *G. Reni*, St. Mark. — VIII. STANZA DELL' INVERNO: *Rubens* (?), Portrait of an old man; *School of Leonardo da Vinci*, John the Baptist (original in the Louvre); *Paris Bordone*, Holy Family with SS. Jerome and Catharine (one of the master's chief works but much injured); *Carlo Maratta*, Repose during the flight to Egypt; \**Style of P. Veronese*, Judith and Holofernes; *Murillo* (?), Holy Family; *P. Bordone* (?), Half-length of an old man; *Varotari* (*Padoanino*), Magdalen. — IX. STANZA DELLA VITA DELL' UOMO: *Van Dyck*, Portrait; *P. Veronese* (?), Venetian lady; *Teniers*, Peasants carousing, two pictures; *Van Dyck*, Marchesa Geronima Brignole-Sale with her daughter retouched throughout).

No. 13, opposite Pal. Rosso, and named 'white' by way of contrast, is the **Palazzo Bianco** (Pl. E, 4), erected in 1565-69, also for a long period the property of the *Brignole-Sale* family, but bequeathed in 1889 with numerous works of art to the city by the Duchess of Galliera (see above), and since 1893 converted into a museum known as the \**Galleria Brignole Sale-Deferrari* (adm., see p. 66).

The Museum includes a collection of majolica and porcelain presented by Mr. Yeats-Brown, the former British consul; art-collections bequeathed by Prince Odone and others; the greater number of the art treasures formerly reserved in the Accademia (p. 73); and a number of statues (*Canova*, Mary Magdalen) and good paintings formerly in the possession of the

Duchess of Galliera. These paintings include: \**Gerard David* (not *Memling*), Madonna; \**Palma Vecchio*, Madonna, with John the Baptist and Mary Magdalen; *Sassoferato*, Madonna; *Guido Reni*, Four sibyls; *Murillo* (?), Flight into Egypt; *Zurburan* (?), SS. Ursula and Euphemia; \**Rubens*, Bacchanal; *Van Dyck*, The tribute-money; *J. van Ruysdael*, Landscape; *A. van der Neer*, Landscape by moonlight; *D. Teniers the Younger*, Chess-players. — Two rooms contain *Historical Relics*, the most interesting of which are the documents relating to Columbus.

Crossing the small piazza in front of these palaces, we enter the VIA CAIROLI (Pl. E, D, 4). At the end of this street, No. 13, on the left, is the \**Palazzo Balbi* (by Greg. Petondi, 18th cent.), through which a fine view is obtained of the lower-lying Via Lomellina. — On the height, obliquely opposite, is the *Pal. Centurioni*, with marble portal, containing several pictures. We then cross the Piazza Zecca to the —

PIAZZA DELL' ANNUNZIATA (Pl. D, 3), with the former Capuchin church of \**SS. Annunziata*, erected by *Giac. della Porta* in 1587. The portal is borne by marble columns; brick façade otherwise unfinished. It is a well-proportioned basilica with a dome; the vaulting rests on twelve fluted and inlaid columns of marble. This is the most sumptuous church in Genoa.

In the nave are frescoes by the *Carlioni*. In the left transept the altar-piece is a wooden group of the Communion of St. Pasquale, by *Maragliano* (1723). The sacristy contains a Descent from the Cross, by *Maragliano* (1726); the colouring modern.

Carriage-roads and footpaths ascend from the Piazza Annunziata to the (5 min.) Albergo dei Poveri on the Via di Circonvallazione a Monte (p. 79).

In the handsome VIA BALBI (Pl. D, C, 3, 2), on the right, No. 1, is the \**Palazzo Marcello Durazzo*, formerly *della Scala*, built by *Gal. Alessi*, with a handsome façade, fine vestibule, and a superb staircase (left) added by *Andrea Tagliafico* at the end of the 18th century. On the first floor is the \**Galleria Durazzo-Pallavicini* (adm., p. 66; usually Rooms I-VII only are shown; 1½-1 fr.).

The *Antisala* contains busts of the Durazzo-Pallavicini family. — II. Room. Left: *Guercino*, Mucius Scaevola before Porsenna; *Van Dyck*, Portrait of a man; \**Rubens*, Silenns with Bacchantes (ca. 1608); *Lucas van Leyden* (or rather School of Memling), Descent from the Cross; *An. Carracci*, Magdalen; \**Van Dyck* (?), James I. of Great Britain with his family; *Dürer* (more probably of Italian origin), Madonna, the Child, and John the Baptist. — III. Room. *Procaccini*, The Woman taken in adultery; *Strozzi*, Portrait of a bishop; *Guercino*, The tribute-money; *Titian*, Magdalen (school-piece); *Zanchi*, Jephtha's daughter. — IV. Room. *L. Carracci*, Scourging of Christ; *School of Andrea del Sarto*, Madonna and Child, a round picture; *Guido Reni*, Carità Romana; \**Paolo Veronese*, Marriage of St. Catharine; *Guido Reni*, St. Jerome, \**Vestal Virgin*; *Rubens*, Portrait, a round picture; *Guido Reni*, Cleopatra; *Tintoretto*, Portrait of Marchese Agostino Durazzo. Admirable porcelain vases in the centre of the room. — V. PRINCIPAL ROOM. Paintings relating to the myth of Achilles by unimportant Genoese masters. Beautiful Chinese porcelain. — VI. Room. *Domenichino*, Risen Christ appearing to his mother; \**Van Dyck*, Boy in white satin; above it, *Van Dyck*, Young Tobias; *Domenichino*, Venus mourning the death of Adonis; *Van Dyck*, Three children with a dog; \**Rubens*, Philip IV. of Spain, full length; *Ribera*, Heracitus (weeping philosopher); *Ribera*, Democritus (laughing philosopher); *Van Dyck*, Lady with two

children; *Titian* (?), *Ceres* with *Bacchus*, nymph, and *Cupid*. — VII. Room. Unimportant. — VIII. Room. *Fr. Pourbus*, Garden of *Flora*; *Flemish School of 15th cent.*, *Madonna* and *Child* with *St. Francis* and the donors; *J. Brueghel*, *Landscape* with peasants; \**Dutch Master of 15th cent.*, *Pietà*. — IX. Room. *German School* (attributed to *Lombard Sch.*), *Crucifixion*, with saints; *Rubens*, *Amhrogio Spinola*. — The Library contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the \**Palazzo Balbi-Senarega* (Pl. D, 3), begun early in the 17th cent. by *Bart. Bianco*, and enlarged by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The *Picture Gallery* on the first floor deserves a visit (admission, p. 66; 1/2-1 fr.).

I. Room, adorned like the others with ceiling-paintings by Genoese artists. *Van Dyck*, *Francesco Maria Balbi* on horseback; *Bern. Strozzi*, *Joseph* interpreting the dream. — II. Room, to the left: *Titian*, *Portrait*; *Rubens*, *Portrait*; *Van Dyck*, *Holy Family*; *Garofalo*, *Holy Family*; *Filippino Lippi* (more probably *Botticelli*), *Communion* of *St. Jerome*; *Dutch School*, *Crucifixion*; *Ag. Carracci*, *Mary Magdalen*; *Perino del Vaga*, *Holy Family*, four *Figures of Children* (on different walls). — We return to B. I and proceed straight on to the III. Room: \**Rubens*, *Infant Christ* and *John the Baptist*; *Guido Reni*, *Lucretia*, *Cleopatra*. \**Titian*, *Madonna* with *SS. Catharine*, *Dominic*, and donors: 'charming picture (about 1520), thrown out of focus by abrasion, washing, and repainting; but still pleasing on account of the grace of the attitudes and the beauty of the landscape' (*Crowe & Cavalcaselle*). *Gaud. Ferrari*, *Holy Family*; *Michael Angelo* (?), *Gethsemane*; *Van Dyck*, *Madonna* with the pomegranate (*della Melagrana*); *A. Carracci*, *St. Catharine*. — IV. Room. Three \**Portraits* of the *Balbi* family by *Van Dyck* (in the equestrian piece the head of *Philip IV.* is said to have been substituted by *Velazquez* for that of the *Balbi*, who had been hanged). — V. Room. *Caravaggio*, *Conversion* of *St. Paul*, trivial in conception, but masterly in execution; portraits by *Tintoretto* (?), *Bronzino*, and *Allori*; then, *Lower Rhenish Master* of the *Death of the Virgin*, *Holy Family* and *Adoration of the Magi*; *Guido Reni*, *St. Jerome*. — VI. Room. Small pictures by *Andrea Schiavone*; *Jac. Bassano*, *Market*.

On the right side of the street, No. 5, is the \**Palazzo dell'Università* (Pl. D, 3), begun as a Jesuit college by *Bart. Bianco* in 1623, and erected into a university in 1812. The \**Court* and staircase are probably the finest at Genoa. The second floor contains a library, a natural history museum, and an aula with six allegorical bronze statues and reliefs by *Giovanni da Bologna*. A staircase leads hence to the high-lying *Botanical Garden* of the University (ring at the iron gate).

On the left, No. 6, *Pal. Durazzo*, with colonnaded court. Right, No. 7, *Carlo*, with sculptures by *Algardi* (1650).

Left, No. 10, *Palazzo Reale* (Pl. C, 3), erected in the 17th cent. by the Lombard architects *Franc. Cantone* and *Giov. Ang. Falcone* for the *Durazzo* family, and extended at the beginning of the 18th by *Carlo Fontana* of Rome. It was purchased by the royal family in 1815, and restored in 1842. Fine view from the terrace. The palace contains handsome staircases and balconies, and is sumptuously furnished (shown daily, when the royal family is absent). The pictures and antiquities are of no great value.

Ante-Chamber: Battle-pieces by *Burrasca*. Room on the right: *Van*



*Dyck*, Portrait of Marchesa Durazzo; good portrait of the Lombard School attributed to *Leon. da Vinci*; *Perino del Vaga*, Holy Family. To the right, a handsome gallery with rococo-painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury at the end, Rape of Proserpine by *Schiaffino*. On the left, Crucifixion by *Van Dyck*; Adulteress, *Moretto*; Sibyl, *Guercino*. In the throne-room two large pictures by *Luca Giordano*. — \*View of town and harbour from the terrace.

In the vicinity is the *Piazza Acquaverde*, near the station, with the monument of Columbus (see p. 68).

The PIAZZA DEL PRINCIPE (Pl. B, 2), to the W. of the station commands a good view of part of the old fortifications. No. 4 in the piazza is the long **Palazzo Doria** (Pl. A, 2), presented in 1522 to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92). It was remodelled in 1529 from designs by *Giov. Ang. Montorsoli* and adorned with frescoes by *Perino del Vaga*, a pupil of Raphael.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and native fleets in order to close his eventful career in honorable repose, caused the palace to be rebuilt for himself and his successors. His praises were thus sung by Ariosto: 'questo è quel Doria, che fa dai pirati sienro i vostro mar per tutti i lati'. — The entrance is by the last door to the right, in the court. — The finest of the FREScoes by *Perino del Vaga* (restored in 1845), which often recall the paintings of Raphael, are the scenes from Roman history on the ceiling, vaulting, and lunettes of the great entrance-hall (with reliefs by *Montorsoli*); a corridor on the first floor with portraits of the Doria family, charmingly decorated with stucco and painted ornaments in the style of Raphael's loggie in the Vatican; a saloon with a large ceiling-painting, Jupiter overthrowing the Titans (superb chimney-piece); and a side-room with a fresco of the Carità Romana. — The remaining rooms are let and are quite inaccessible. The elder branch of the Doria family, to which the palace belongs, has allied itself with the Pamphili family, and generally resides at Rome.

The court contains a large arcaded Loggia and gardens. The gardens on the hill opposite, with a statue of Hercules ('*Il Gigante*'), in a niche, also belong to the estate.

The Via S. Benedetto, beside the palace, and the Via Milano (formerly S. Teodoro), farther on, lead past the *Sailors' Rest* (p. 66) and the large new quays (comp. p. 67) to the *Piazza Dinero* (omnibus, p. 65). No. 41 in this piazza is the PALAZZO DELLO SCOGLIETTO, the property of Sign. Vitale Rosazza, the charming gardens of which command a fine view (gardener 1 fr.). Thence the Strada della Lanterna leads to the lighthouse and the suburb of S. Pier d'Arena (p. 80).

On the rocky headland separating Genoa from S. Pier d'Arena rises the large Lighthouse (*Lanterna*; 380 ft.), with its dazzling reflectors showing a light visible for 20 miles. Visitors may go by the S. Pier d'Arena tramway (p. 65) to the tunnel. The tower (353 marble steps) may be ascended and the apparatus inspected (fee 1 fr.); but the platform at its foot commands as good a view. Best light in the evening.

The \*VIEW embraces the town and extensive harbour of Genoa, with the amphitheatre of mountains behind; to the E. the Riviera di Levante



is visible as far as the picturesque promontory of Portofino; to the W. are seen the coast-villages on the Riviera di Ponente from S. Pier d'Arena to Savona, the headland of Noli, and the Capo delle Mele, while in the distance are the usually snow-capped peaks of the Ligurian Alps.

The **\*Via di Circonvallazione a Monte**, a magnificent route laid out since 1876 on the hills at the back of the town, offers a beautiful walk or drive (p. 66). It begins on the E. at the *Piazza Manin* (Pl. I, 4; 330 ft. above the sea), skirts the hillside in long windings, under various names (*Corso Solferino*, *Corso Magenta*, *Corso Paganini*), and leads to the **\*Spianata Castelletto** (Pl. E, 3), commanding one of the finest views of Genoa. Here the road forks: the left branch, named *Corso Carbonara* (above it, the *Trattoria dei Cacciatori*, with garden; Pl. E, 1), passes beneath the *Albergo dei Poveri* or poor-house (Pl. D, E, 1, 2; 300 ft.; with room for 1300 persons) and leads to the *Piazza Annunziata* (Pl. D, 3; p. 76); the right branch ascends to *S. Nicolò* (Pl. E, 1) and then descends to the *Corso Dogali*, where it is continued by the *Corso S. Ugo*, leading to the Observatory (Pl. D, C, 1).

A cable-tramway runs from *S. Nicolò* (see above) to the loftily-situated *Porte Castellaccio* (1253 ft.). The site of the upper terminus of the line (150 ft.), a little below the fort, commands a beautiful view of Genoa and the sea. Close by, also finely situated, is a new *Hotel*.

The **Via di Circonvallazione a Mare**, completed in 1893, is another fine street, also with various names for its different sections (*Via Odone*, *Mura di S. Margherita*, *Corso Aurelio Saffi*). It begins at the *Piazza Cavour* (Pl. D, 6), passes the docks now in course of construction, then, gradually ascending, skirts the sea beneath the hill crowned by the church of *S. Maria in Carignano* (p. 72), and finally debouches on the high-road (see below) to *S. Francesco d'Albaro* and *Nervi*, near the former *Porta Pila* (Pl. H, 7), on the right bank of the *Bisagno*.

The **\*Campo Santo** (*Cimitero di Staglieno*, open from 10 a.m.; cab there and back 5, with two horses 7 fr.; omnibus, p. 65; comp. Map), laid out in 1867 on the slope of the valley of the *Bisagno*, 1½ M. from the town, is reached from the *Piazza Deferrari* (p. 72) by the *Via Venti Settembre*, *Via S. Vincenzo*, and *Porta Romana* (Pl. H, 6, 7). The fine monuments and the general arrangement of the cemetery are interesting, as also the rotunda in the upper row, the internal gallery of which is borne by monolithic columns of black marble. At the upper end of the cemetery, on our right, when our backs are turned to the river, is the tomb of Giuseppe Mazzini (d. 1872). — On one side we observe a conduit and aqueduct belonging to the water-works of the city.

**Excursions.** To the W. to *Pegli* (\**Villa Pallavicini*), by railway, see p. 80, or in 1¼ hr. by carriage (there and back 10, with two horses 3 fr.); tramway every 10 min., comp., p. 65. — To the E. the *Nervi Road* leads first to *S. Francesco d'Albaro* (omn., p. 65), near which are the *Villa Ambiasio* (1557) and the *Villa Paradiso*. Then follow *Sturla* (near which a small monument marks the point of embarkation of 1000 Garibaldians for Marsala in 1860), *Quarto*, and *Quinto*, stations of the ordinary trains from the E. Station to Pisa (comp. pp. 64, 104; several sea-bathing resorts on the way). Fine views of *Nervi* and the *Rivieras*. *Nervi* (p. 105) is reached in 2½ hrs. (omn., p. 65). — To *Ruta* or to *S. Margherita* (by rail), and thence to *Portofino*, see p. 104.

## 16. From Genoa to Ventimiglia.

94 M. RAILWAY in  $4\frac{1}{2}$ -6 hrs. (fares 17 fr. 10, 11 fr. 95, 17 fr. 70 c.; express 23 fr. 15, 16 fr. 30 c.).

The *Riviera* (p. 63), the narrow sea-border of Liguria, divided by Genoa into an eastern (*Riviera di Levante*; p. 104) and a larger western half (*Riviera di Ponente*), which belongs to France from Ventimiglia westwards is one of the most picturesque regions of Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the road passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, olcanders, myrtles, and aloes meet the view, and ever palms are occasionally seen. Many of the towns are charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and chapels peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions. At one time the sea is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance. On some parts of the route, especially between *Savona* and *Loano* (p. 82), and between *San Remo* and *Nice* (p. 95), many travellers will prefer to quit the railway with its tiresome succession of tunnels in order to enjoy a drive on the picturesque road, while none should omit the *Route de la Corniche* (p. 92) from *Mentone* to *Nice*.

During the present century the Riviera has suffered from *Earthquakes* in 1818, 1831, 1854, and 1887. On the last occasion repeated shocks were felt between Feb. 23rd and the middle of March in the district between Nice and Savona. The increasing intervals between the outbreaks, the last being 33 years (1854-1887), render a speedy recurrence of the disturbances very unlikely.

The railway skirts the coast, and runs parallel with the high-road as far as Savona. The numerous promontories are penetrated by tunnels. —  $2\frac{1}{2}$  M. S. Pier d'Arena or *Sampierdarena*, the W. suburb of Genoa, projecting far into the sea, has 19,500 inhab., and numerous palaces and gardens, including the *Pal. Spinola* and the *Pal. Scassi* (formerly *Imperiali*), the latter with a fine garden, both probably by Gal. Alessi. The church of *S. Maria della Cella* contains frescoes of the Genoese school. Large sugar-refinery. — Tramway to Genoa, see p. 65.

3 M. *Cornigliano-Ligure* (Grand Hôtel Villa Rachel), with numerous villas (V. Raggia, finely situated on the coast), adapted for a prolonged visit in April and May (Engl. Ch. Serv.).

$4\frac{1}{2}$  M. *Sestri-Ponente* (*Alb. & Ristor. della Grotta*, R. from 2, pens., incl. wine, from 7 fr.), with 11,000 inhab., also has a number of villas (V. Rossi, with fine garden), a church adorned with frescoes, manufactories, and wharves (tramway, see p. 65).

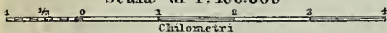
6 M. *Pegli*. — Hotels. \*GRAND HÔTEL & PENSION DE LA MÉDITERRANÉE, in the Palazzo Lomellini, with fine garden, R.  $2\frac{1}{2}$ -5, L.  $\frac{3}{4}$ , A. 1, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, sea-bath  $\frac{1}{2}$ , pens. 9-12 fr.; GR. HÔTEL PEGLI,





# CONTORNI DI GENOVA.

Scala di 1:100.000

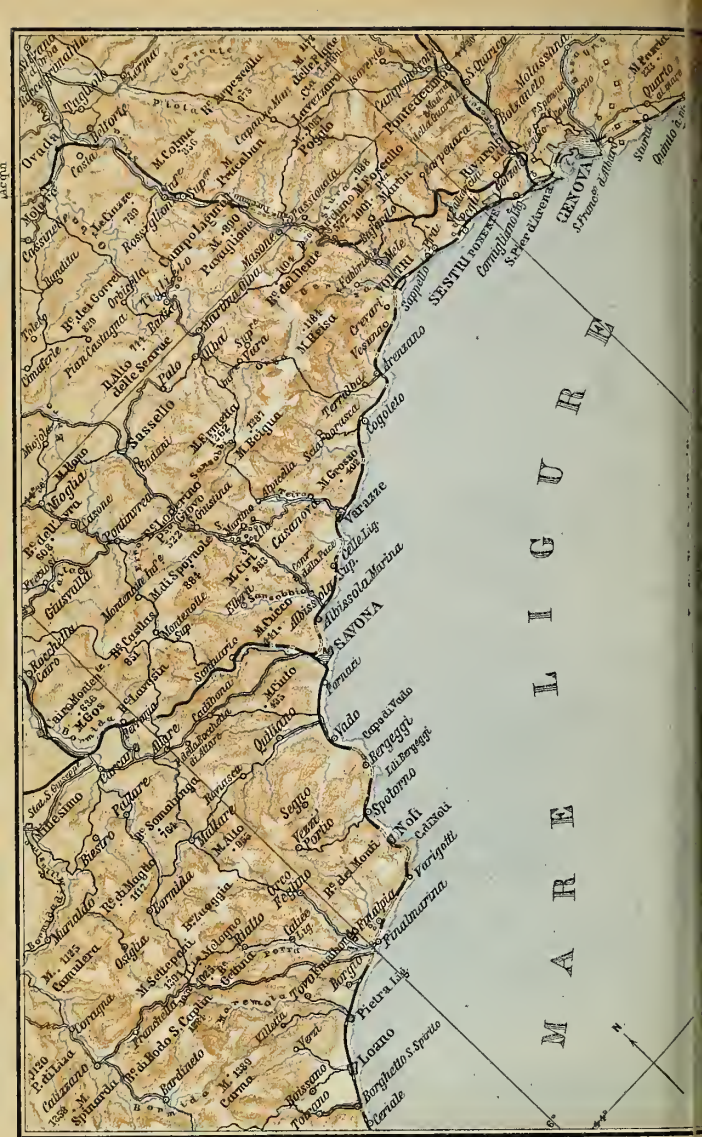


Abbreviazioni: C. Casa, F. Forte, M.<sup>a</sup> M.<sup>a</sup> Madonna, M. Monte, R. Rio, S. San, T. Torrente, V.<sup>a</sup> Villa.









these two on the coast; HÔTEL DE LA VILLE, opposite the station, R., L. & A. from 2, B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens. incl. wine from 7 fr. — *Trattoria Colombo*, unpretending. — *Physicians*, see under Genoa, p. 66; also *Dr. Wagner*. — *English Church (St. John)*, with services in winter. — *Tramway* to Genoa, see p. 65.

*Pegli*, with 3700 inhab., a much visited summer sea-bathing place, is a pleasant transition-station for travellers on their way to or from the warmer wintering-places on the Riviera and is even visited as a winter-station itself. Numerous beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to Pegli, as compared with places on the Riviera, better protected by the mountains but more hemmed in. The new and still unfinished *Passeggiata dei Villini*, in the grounds of the former Villa Elena, may be specially mentioned. Among the villas are the *Villa Rostan*, with grounds in the English style, *Villa Pignone*, *Villa Doria* (permissible in the Pal. Doria in Genoa), and the \**Villa Pallavicini*, a favourite object for an excursion from Genoa (comp. p. 79; adm. daily, except Frid., 10-3; fee 1 fr., for a party 2 fr.). Visitors should insist upon proceeding to the highest point for the sake of the view.

The villa is on our left as we leave the station. The visit takes 1 hour. The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest point stands a castle in the mediæval style with a tower (\*View). Around it are indications of a simulated siege: mausoleum of the fallen commandant, ruin-strewn burial-place of his heroes. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, etc. The gardens contain fine examples of the coffee, vanilla, cinnamon, pepper, and camphor plants, sugar-canes, palms, cedars, magnolias, and azaleas.

$7\frac{1}{2}$  M. *Prà*, a ship-building place;  $8\frac{1}{2}$  M. *Vottri* (Gallo; Villa), a town with 6400 inhab., at the mouth of the *Ceruso*, near which is the *Villa Brignole-Sale*.

Numerous tunnels and bridges. 13 M. *Arenzano*, a retired and sheltered spot, with the fine park of Marchesa Pallavicini; beautiful retrospect towards Genoa. —  $15\frac{1}{2}$  M. *Cogoleto*, erroneously described as the birthplace of Columbus (p. 68), to whom a monument was erected here in 1888; the supposed birth-house bears several inscriptions.

20 M. *Varazze*, with 3600 inhab., is a busy ship-building place. The coast on both sides of it is rocky. Numerous cuttings and tunnels. — 22 M. *Celle*;  $24\frac{1}{2}$  M. *Albissola*, at the mouth of the *Sansobbia*, where pottery is largely manufactured.

27 M. *Savona* (Rail. Restaurant; Alb. *Svizzero*, R.  $2\frac{1}{2}$ , L. 1 fr.; *Coma*, both well spoken of; *Italia*), a town with 19,100 inhab., is charmingly situated amidst lemon and orange gardens. Busy harbour, commanded by a fort. The *Cathedral* (of 1604) contains several good pictures. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. The oratory of *S. Maria di Castello* has a large altar-piece by Foppa and Bréa

(1489). There is a small picture-gallery in the *Ospedale Civico* (adm. Sun. and Thurs., 10-4). The church of *Madonna degli Angeli* affords a fine view of the town. Savona was the birthplace of the great popes Sixtus IV., to whom a marble statue by Gius. Dini was erected here in 1888, and Julius II. (della Rovere). A *Church Seamen's Institute* for British sailors was opened here in 1891 (Rev. J. T. Christie of Genoa; serv. on Sun. and Tues., concert on Wed.).

*Santuario*, see p. 56. From Savona to *Turin*, see pp. 56-55; to *Alessandria*, see p. 54.

30 $\frac{1}{2}$  M. *Vado*. On this side of (32 M.) *Bergeggi* we obtain a \*Retrospect of the Riviera as far as Genoa. Then a tunnel and galleries, through the arches of which are seen the sea and the islet of *Bergeggi*. The construction of the line was difficult here; the tunnels become longer. 34 M. *Spotorno*; 36 M. *Noli*, a little town embosomed in olive-groves, with the ruins of a castle.

42 M. *Finalmarina* (*Albergo Garibaldi*, poor) is the seaport and principal part of *Finale*, which consists of three different villages; it contains a cathedral by Bernini, with double columns of white marble, a dome, and rich gilding. To the left lies *Finalborgo*, the oldest part, with a castle; and towards the E. is *Finalpia*. In the neighbourhood are interesting caverns, with prehistoric remains. *Finalmarina* and several of the following places suffered severely from the earthquake of February, 1887, the ruins caused by which are still traceable.

43 M. *Borgio Verezzi* (*Grand Hôtel Beaurivage*, R. 2-3, L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 4, pens. 6-9 fr.), rising in favour as a winter-resort. — 45 M. *Pietraligure*; 47 $\frac{1}{2}$  M. *Loano*, with a ruined castle. To the right of the line are two suppressed monasteries, of which *Monte Carmelo*, the higher, erected by the Dorias in 1609, commands a fine view. The large twelve-sided church of the village was also erected by the Dorias. — 48 M. *Borghetto S. Spirito*. Beyond (49 $\frac{1}{2}$  M.) *Ceriale*, with its market-gardens, the mountains recede.

52 $\frac{1}{2}$  M. *Albenga* (*Albergo Reale, Vittoria*, both Italian), the *Albium Ingaunum* of the Romans, an ancient town (3100 inhab.) and episcopal see, 1 M. to the W. of the station. Between the station and the town are extensive remains of a Roman bridge (*Ponte Lungo*). Several châteaux of the old noblesse with lofty towers, and the cathedral with towers and elegant façade, are all of brick. — To the left lies the rocky island of *Gallinara*, crowned with a tower.

The train quits the coast and traverses olive-groves, vineyards, and orchards. It crosses the *Centa* and skirts the promontory of *S. Croce*. Several tunnels.

57 M. *Alassio*. — *Hotels*. \**Grand Hôtel Alassio*, on the shore, R. 2 $\frac{1}{2}$ , L.  $\frac{1}{2}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 4 $\frac{1}{2}$ , pens. 7-9 fr.; *Hôtel Suisse*, pens. 7-8 fr.; *Hôt. de la Méditerranée*, with garden, also on the shore, pens. 6-7 fr.; *Hôt.-Pension des Anglais*, pens. 5-6 fr., well spoken of — *English Church*. — English physician, *Dr. Boon*.

*Alassio*, a seaport with 3800 inhab., is frequented in summer as a

bathing-place, and in winter as a health-resort, especially by English visitors.

58 M. *Laiqueglia*; beautiful retrospect of the wild Capo S. Croce. The train penetrates the *Capo delle Mele* by means of a long tunnel. 60 $\frac{1}{2}$  M. *Andora Marina*. Several tunnels. 63 $\frac{1}{2}$  M. *Cervo*, picturesquely situated on the slope. 64 M. *Diano Marina* (Gr.-Hôt. Paradis, with sea-baths), in a fertile plain, was the central point of the great earthquake of February, 1887, but has since then been largely rebuilt (2000 inhab.) and is now a winter-resort. To the right, inland, is *Diano Castello*. — The train enters a more extensive plain, in which Oneglia and Porto Maurizio are situated.

68 $\frac{1}{2}$  M. *Oneglia* (Rail. Restaurant; *Victoria*, well spoken of; *Alb. del Vapore*), with 7300 inhab. and a shallow harbour, carries on a busy trade in olive-oil. The prison near the station resembles a church.

From Oneglia to Ormea, viâ the *Col di Nava*, see p. 56.

The train crosses the broad and stony bed of the *Impero*, which the road crosses to the left by a suspension-bridge. — 70 M. *Porto Maurizio* (*Hôtel de France*), with 6600 inhab. and a good harbour, is most picturesquely situated on a promontory amidst dense olive-groves. Olive-oil is the staple commodity, the finest kinds being produced here and at Oneglia.

73 M. *S. Lorenzo*. The low, massive towers which rise at intervals along the coast to the right of the line, some of them converted into dwelling-houses, were erected for defence against the Saracens in the 9th and 10th centuries. — 77 $\frac{1}{2}$  M. *S. Stefano-Rivaligure*. To the right on the hill is the fortified *S. Stefano*, beyond which we enter the broad *Val Taggia*. The train crosses the *Taggia*, beyond which is (79 $\frac{1}{2}$  M.) the station of that name (the village lies 3 M. up the valley). Beyond a short tunnel a valley on the right affords a charming view of *Bussana*, romantically perched on a rock. The ruins of this village, which was completely shattered by the earthquake of 1887, are worth visiting (key of the ruined church at *Bussana Nuova*, 1 $\frac{1}{2}$  M. lower down). The village opposite is *Poggio*, which first becomes visible. Then a tunnel under the *Capo Verde*.

84 $\frac{1}{4}$  M. **San Remo.** — **Hotels & Pensions.** On the W. Side of the Town, near the *Corso Mezzogiorno*: \*GR. HÔT. ROYAL (Pl. e; B, 4), R. 3-8, L.  $\frac{3}{4}$ , A. 1, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. from 9 fr.; GR. HÔT. DES ANGLAIS (Pl. b; B, 4), with lift and electric light; \*GR. HÔT. DE LONDRES (Pl. c; A, 4), all frequented by the English; \*WEST END HOTEL (Pl. g; B, 4), with lift and pretty garden, R. 2 $\frac{1}{2}$ -8, L. 1, A. 1, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. 10-18 fr.; GR. HÔT. DES ILES BRITANNIQUES (Pl. n; A, 4), close to the sea, R., L., & A. 4 $\frac{3}{4}$ -8 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. 11-15 fr.; EDEN HOTEL (Pl. l; A, 4), *Corso dell' Imperatrice*, frequented by the English; VILLA QUISISANA, next door to the Westend Hotel, with lift. All these are of the first class. \*PENSION TRAPP (Pl. h; A, 4), unpretending, pens. 10 fr.; HÔT.-PENS. PARADIS (Pl. f; B, 4); HÔT.-PENS. BRISTOL (Pl. i; B, 4), R., L., & A. 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{4}$ , déj. 2 $\frac{1}{2}$ , D. 4, pens. 7-10 fr.; HÔT. DU PAVILLON (Pl. k; A, 4), well spoken of, R. 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{4}$ , déj. 2 $\frac{1}{2}$ , D. 4 fr.; HÔT. DE LA



REINE, plain, adjoining the Giardino Pubblico. — *In the Via Berigo*, in an elevated situation: HÔT.-PENS. BELVEDERE (Pl. B, 3); PENS. BELLA-VISTA (Pl. m; B, 3), English. — *Near the Station and in the Lower Town*: HÔT. D'EUROPE ET DE LA PAIX (Pl. a; C, 4), open situation, R., L., & A. 3-6, B. 1½, déj. 3, D. 4, pens. 7½-10½ fr.; HÔTEL MÉTROPOLÉ & TERMINUS (Pl. C, 4), pens. from 7 fr.; HÔTEL DU COMMERCE (Pl. q; C, 3), with café-restaurant and small garden, R., L., & A. 3, B. 1, déj. incl. wine 3, D. incl. wine 4 fr.; HÔTEL NATIONAL, well spoken of, moderate. — *On the E. Side of the Town*: \*GR. HÔTEL DE NICE (Pl. t; E, 2), in a sheltered situation, with lift, R. 2½-5, L. 1½, A. ½, B. 1½, déj. 3½, D. 5, pens. 9-14 fr.; \*HÔTEL MÉDITERRANÉE (Pl. w; F, 2); opposite, GRAND HÔTEL, new; \*GR. HÔTEL VICTORIA (Pl. x; F, 2), R. 3-6, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, pens. 9-14 fr.; the last three are of the first class and have large gardens. PENS. ZAHN, Corso Garibaldi 2 (Pl. E, 2); HÔT.-PENS. SUISSE (Pl. u; E, 2), unpretending; HÔTEL DE ROME (Pl. v; F, 2), small, R. 2½-4, L. ¾, A. ¾, B. 1½, déj. 2½, D. 4, pens. 8-10 fr., well spoken of.

**Apartments.** Suites of apartments, which are coming more and more into favour, are to be found in the Via Vittorio Emanuele, Corso dell'Imperatrice, Via Feraldi, Corso Garibaldi, Via Umberto, and Via Roma. Those in the interior of the town are less desirable, owing to the coldness of the streets. VILLAS abound; rent for the winter 1800-12,000 fr., including furniture and other requisites (distinct bargain necessary). A lower rent than that advertised is sometimes taken. Situation important where invalids are concerned; a S. aspect is essential. Lists of apartments and villas at *Mr. Congreve's*, Via Vitt. Emanuele 16, and at the *Agence Benecke*, Via Vitt. Emanuele.

**Cafés-Restaurants.** \*Commerce, see above; \*Européen, Via Vitt. Emanuele (Munich beer); Métropole; Roma, Via Roma; Cavour, Via Vitt. Emanuele, etc. — Confectionery. *Eckenberg*, facing the Giardino Pubblico.

**Reading Room** at the *Circolo Internazionale*; subscription for the winter 50, per quarter 30, per month 12 fr.

**Music** in the Giar. Pubblico on Sun., Tues., & Thurs. at 2.30 p.m. — Operas at the TEATRO PRINCIPE AMEDEO (Pl. D, 3) from 1st Jan. to Easter; operettas and comedies at the POLITEAMA ERNESTO ROSSI, Via Gioberti.

**Carriages.** Drive in the lower town 1 fr., with two horses 1½ fr. (at night 1½ or 2 fr.); per hour 2 or 3 fr. (at night 3 or 4 fr.); if luggage over 40 lbs., each box ½ fr.; one-horse carr. to Mentone 30 fr. — Donkey per day 5, half-day 3 fr., and gratuity. — Boat per hour for 1 person 1 fr., for several 2 fr. and fee.

**Omnibus** through the town every ½ hr. (10 c.); from the Piazza Colombo to Taggia hourly from 10 to 5 (½ fr.), to Badalucco at 6.30 a.m. and 2 p.m. (1½ fr.), to Ceriana at 2 p.m. (1 fr.), to Ospedaletti at 7 and 10.30 a.m. and 1.30 and 5 p.m. (30 c.), to Bordighera at 7.30 and 10.45 a.m. and 1.30 and 4 p.m. (60 c.), to Camporosso and Dolceaqua at 3 p.m. (1½ fr.).

**Post and Telegraph Office** (Pl. D, 3), Via Roma, in the Casa Piccone; open 8 a.m. to 9 p.m.

**Bankers.** Asquasciati, Rubino, and Mombello, Debraud, & Co., all in the Via Vitt. Emanuele; Fratelli Marsaglia, Via Roma; Fornari, Corso Garibaldi.

**Shops.** Gandolfo, bookseller, with lending library, Via Vitt. Emanuele 21. — Among the specialties of the place are inlaid wood (*Anfossi, Di Leva*, Via Vitt. Emanuele) and the perfumes manufactured by *Ajcardi*.

**Physicians.** English, *Drs. Freeman, Foster*, and *Kay-Shuttleworth*; German, *Drs. Goltz, De Ponte, Secchi, Rieth, Wätzoldt, Ostrowitz*, and *Von Cheltowski*; Italian, *Drs. Bobone, Martinucci, Ameglio*, and *Ansaldo*. — Dentists: *Terry* (Amer.), Villa Braeco 6; *Martini*, Via della Posta. — Chemists. *Squire*, Via Vittorio Emanuele 17; *Pharmacie Internationale* (Calvi), at the corner of Via Vitt. Emanuele and Via Feraldi; *Wiedemann*, Via Vitt. Emanuele 10, undertakes chemical and microscopical analyses; *Panizzi* (a good botanist), Via Palazzo; *Jourdan*, cor. of Via Palazzo and Via Principe Amedeo. — *German Hospital*, in the Villa Maddalena, Via Peirogallo (Pl. D K; F, 1). — Baths in the *Stabilimento dei Bagni*, Passeggiata Imperatore, and in the Via Privata.

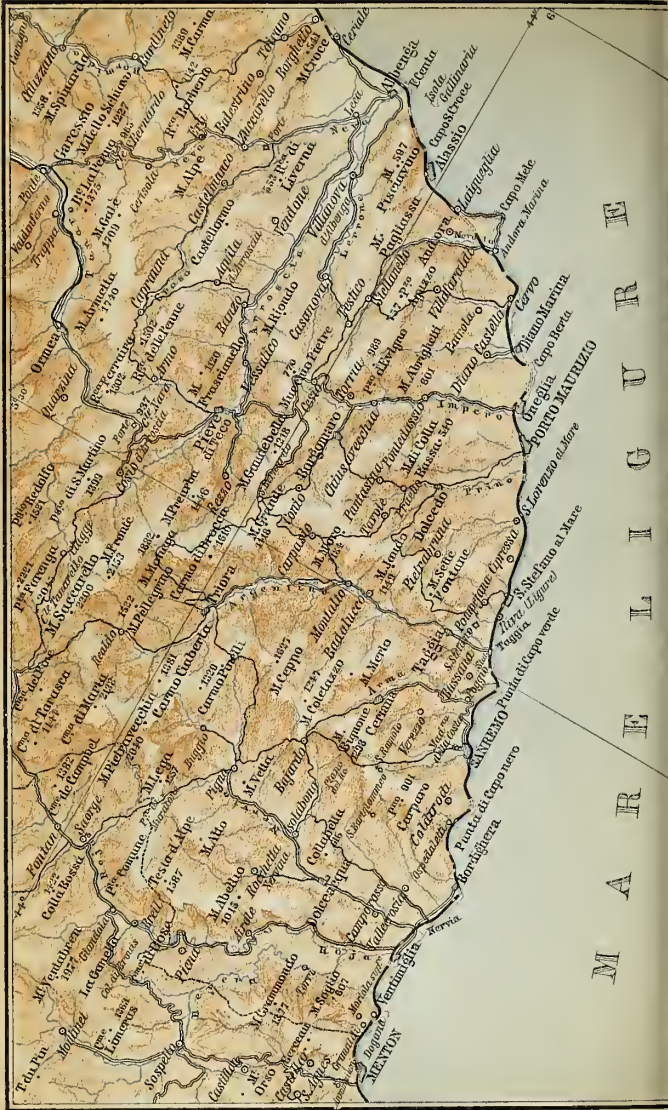


# SANREMO.

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Metri





M A R I G L I G U

British Vice-Consul, *Mr. John Congreve*, Via Vitt. Emanuele 16. — U.S. Consular Agent, *Signor Alberto Ameglio*, Villa Bracco.

English Churches. *St. John the Baptist's*, Via Carli. — *All Saints'*, Corso dell' Imperatrice. — *Scottish and American Church* (Presbyterian Service), Corso dell' Imperatrice 4.

Climate. San Remo is sheltered by an unbroken semicircular hill rising from the *Capo Nero* by the *Piano Carparo* (3000 ft.) to its culminating points on the *Monte Caggio* (3575 ft.) and *Monte Bignone* (4260 ft.), and descending thence to the *Capo Verde*, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are therefore entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. Heavy rains are not uncommon between the middle of October and the middle of November, but December and January are usually calm and sunny. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while sufferers from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. An aqueduct, completed in 1885, supplies San Remo with good drinking-water.

*San Remo*, although apparently a small place, contains 18,000 inhab., densely crowded in the older parts of the town, which consist of a curious labyrinth of narrow but clean lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clambering up the houses and putting forth their tendrils and leaves on the topmost stories. The town, once fortified, stands on a hill between two short valleys, and the houses rising one above another receive light and air from the back only. *Castiglioli*, a smaller quarter on the W. side, is similarly situated.

The E. part of the town terminates in a height approached by broad roads shaded by cypresses, which command charming views of the bay and mountains, and is crowned with the white domed church of *Madonna della Costa* (Pl. C, 1, 2), in front of which there is a large hospital. On a more prominent point, in the grounds of the *Villa Carbone* (Pl. C, D, 2), rises a low octagonal tower (fee 2 fr.), which affords an excellent survey of the situation. Corsica is visible in the distance to the S.

Another walk may be taken to the W. mole of the small harbour, which is defended by the fort of *S. Tecla* (Pl. D, 3, 4), erected by the Genoese, now a prison. A survey from the upper platform of the mole will convey an idea of the sheltered position of San Remo, which renders the climate as genial as that of Mentone and has brought it into notice as a health-resort (see above). In the rich vegetation of the bay the olive predominates, while the hills above are chiefly clothed with pines. From amidst the olive-groves peep a number of country-houses and little churches, the highest being at *S. Rospo* (2580 ft.) at the foot of the Bignone, where summer visitors seek refuge from the heat. Majestic palms adorn the town.



WALKS numerous and beautiful. Some of the roads are new and excellent. Near the station are the *Giardino Pubblico* (Pl. C, 3), containing palms, encalypti, etc., and the *Corso Imperatrice* (*Mezzogiorno*; Pl. B, C, 4), planted with palms and pepper-trees, and terminating towards the W. in the *Giardino dell' Imperatrice* (Pl. A, B, 4), which was laid out under the auspices of the late Empress of Russia (d. 1880). — A delightful drive (tariff, see p. 84) is afforded by the \**Via Berigo* (Pl. A, B, 3), which ascends to the N.W. from the *Corso Ponente* (Pl. A, 4). We may then descend to the *Giardino Pubblico* (see above), or we may follow the new road leading to the N. from the 'rondel', which runs past the *Madonna del Borgo* (Pl. B, 1) to the *Madonna della Costa* (p. 85). Hence we follow the circuitous and well-sheltered *Via Barragallo* (Pl. D, 1, 2), returning to the town by the *Via di Francia* (see below). — Other sheltered roads are the E. promenade, the *Passaggiata Imperatore Federico* (Pl. E, F, 2), the *Via di Francia* (Pl. D, E, 2), the elevated *Via Peirogallo* (Pl. E, F, 2, 1), with the German Hospital (p. 85), and the new *Corso di Levante* (Pl. E, F, 2). On the last named, towards the *Via Peirogallo*, and opposite the *Hôtel Méditerranée* stands the *Villa Zirio*, where the suffering Crown Prince Frederick resided from 3rd Nov., 1887, to 10th March, 1888 (no admission).

EXCURSIONS. A beautiful and easily reached point of view is the \**Madonna della Guardia* (370 ft.) on *Capo Verde* (best view in the morning carr. with one horse 7, with two horses 10 fr.). Roads lead hence to *Busana* and to *Taggia* (p. 83; omn., see p. 81), *Badalucco*, *Montalto*, and *Triora*. The return may be made by *Poggio*. — To *S. Romolo* (2580 ft.), a donkey-ride of 3 hrs. (6 fr.). About 2 hrs. higher rises *Monte Bignone* (4260 ft.; panorama of the sea to the S., and the Maritime Alps to the N.). — A good road leads to *Ceriana* (omn., see p. 84). — To *Coldirodi* (830 ft.; see below) by *Ospedaletti* 2 hrs.; or direct, by a very ancient road, 1 hr. — To the prettily situated *Verezzo*, with the churches of S. Donato and S. Antonio, by a new road through the charming valley of *S. Martino* in 2½ hrs. — To *S. Pietro*, 2 hrs. — Viâ *Ospedaletti* to (2½ hrs.) *Bordighera* (omn., see p. 84). — Viâ *Bordighera* to *Dolceacqua* and *Isolabona* (p. 87; omn., see p. 84); the return may be made by *Bajardo* and *Ceriana* (see above).

The train passes through a tunnel under *Capo Nero*, while the road winds round the promontory high above the sea.

87½ M. *Ospedaletti*. — Hotels. \**HÔTEL DE LA REINE*, with lift and steam-heating, R. 4-8, L. ¾, A. 1, B. 1½, déj. 4, D. 5, pens. 8-16 fr. \**HÔT. SUISSE*, also with steam-heating, R. 2½-4, L. ½, A. ½, B. 1½, déj. 3, D. 4, pens. 7-9 fr.; \**HÔT.-PENS. DE RHODES*, R. 2-3, déj. 2½, D. 3 pens. from 6 fr., unpretending. — Also Private Apartments. — English Church Service in winter. — Physician, *Dr. Enderlin*. — Omnibns to *Sar Remo* and *Bordighera*, see p. 84.

*Ospedaletti*, in a sheltered and most favourable situation, with walks free from dust, has recently been converted into a winter-resort at great expense. This is the station for the loftily-situated (1 hr.) *Coldirodi* (830 ft.), the town-hall of which contains a picture-gallery. — A view is now soon obtained of the palm-groves of —

91 M. *Bordighera*. — Hotels and Pensions (most closed during the summer). On the *Strada Romana* (see p. 87): \**GRAND HÔTEL ANGST*, in a sheltered situation, with garden and good view, R. 2-5, L. ¾, A. ¾, B. 1½, déj. 3½, D. 5, pens. 10-15 fr.; *HÔTEL BELVÈDÈRE*, well situated, R. L., & A. 3-5, B. 1¼, déj. 3½, D. 4, pens. 7-12 fr.; *HÔTEL DE LONDRES*. \**PENS. CONSTANTIA* (formerly *Hôt. Westminster*), pens. 6-9 fr.; \**HÔTEL BELLA VISTA*, with fine view, R., L., & A. from 3, B. 1½, déj. 2½, D. 3½-4, pens. 7-10 fr. — Lower down, on the road: \**HÔTEL D'ANGLETERRE*, R., L., & A. 3½-6, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; \**HÔT. LOZERON*, with a large garden, B. 1½, déj. 3, D. 4½, pens. 9-10 fr.; *GR. HÔTEL DES ILES BRITANNIQUES & VICTORIA*, a little back from the road; *HÔT. WIND*

SOE & BEAURIVAGE; PENS. DES OLIVIERI; PENS. JOLIE; PENS. CANZI, pens. with wine 6 fr. — *Caffè-Ristorante Ligure*. — List of Private Apartments in the *Agence des Etrangers* and at Mr. Berry's, Casa Balestra, Via Vitt. Emanuele.

Physicians: Dr. Goodchild (English), Dr. Agnelli, Dr. Herschel, Dr. Kerez, etc. — Nurses may be procured on application to the *Holland Institute of Trained Nurses*, Villa Semeria.

English Church: *All Saints*, Via Bischoffsheim, services at 8, 10.30, and 3; chaplain, Rev. Arthur T. Barnett, M.A., Via Bischoffsheim.

Post Office, Via Vittorio Emanuele, open 8.30-12 and 3.30-7.30. — Telegraph Office, Via Vitt. Emanuele and at the station (open 9-12 and 2-7, Sun. 9-11 and 4-5).

Bankers: Edward E. Berry, Casa Balestra (Engl. Banker and Agent); Fratelli Asquasciati; Hamilton; Banca di Bordighera. — Theatre: Ruffini, Via Margherita (operettas and comedies).

Omnibus to Ospedaletti and San Remo, see p. 84.

Climate. The strangers' quarter is formed by the Strada Romana, now converted into a wide and dust-free promenade running along the slope through groves of pine and olive. It is fairly sheltered, especially towards its E. end. The temperature is similar to that of Mentone. The humidity is low near the sea, owing to the dry coast-winds, but increases as we approach the wooded hills. The number of rainy days is even less than at San Remo. The quarter adjoining the sea was strongly affected by the earthquake of 1887 and is too exposed for invalids.

The little town (1800 inhab.), first brought into general notice by Ruffini's novel 'Dr. Antonio', consists of a new lower and an old upper quarter. The former, with the railway-station, hotels, and straight streets, extends along the shore; the latter stands on the higher ground of the promontory. From the main road in the lower quarter several cross-roads ascend to the *Strada Romana* (the ancient *Via Aurelia*), running parallel with it. A magnificent \*View is obtained from the stone benches on the top of the promontory of Ampeglio, a little to the S. of the Hôtel Bella Vista, and from the terrace a little higher up. To the left the bay of Ospedaletti; to the right Ventimiglia, Mentone, Cap Martin, Monaco, the Monts Estérels, and the snow-flecked Alpes Maritimes. Bordighera is famous for its date-palms (*Phoenix dactylifera*), but the fruit seldom ripens sufficiently to be edible. Among the attractions are the Museum and Reading Room recently built by an English resident (containing a unique collection of the flora of the Riviera, about 4000 specimens, and a free library of 3500 books, mostly English), the Bordighera Lawn Tennis Club, the Garden of Hr. Winter, to the E. of the town (his shop on the W. side contains an exhibition of plaited palm-branches), and the Villa Garnier (or Palazzino des Palmiers, property of the French architect Charles Garnier), both with beautiful palms.

WALKS. To the Torre dei Mostazzini, a good view-point (key kept at the Hôt. Angst); to the Val del Borghetto and along the conduit to the Roman aqueduct; to the Scheffel Palms, on the beach to the E.

Excursions through the Val Nervia to (6 M.) Dolceacqua, with the ancestral castle of the Dorias of Genoa, and viâ Isolabona to (6 M.) Pigna; to (3 M.) Vallebona viâ Borghetto; from Old Bordighera by foot and bridle paths through beautiful olive-groves to ( $\frac{3}{4}$  hr.) Sasso; and to the W. to Santa Croce (1060 ft.), with extensive view (4-4½ hrs., there and back).



To the right of the line we pass the Protestant school of *Vallecrosia* (shown to visitors on Mon., Wed., & Thurs.). Crossing the *Nervia*, we obtain a glimpse of the Maritime Alps. The line crosses the road; on the left are scanty remains of a Roman theatre and the burial-ground of the recently discovered *Nervi*.

94 M. *Ventimiglia*, Fr. *Vintimille* (Rail. Restaurant; *Hôtel de l'Europe*, well spoken of; \**Hôtel Suisse*, modest). The town, an Italian frontier-fortress, with 4200 inhab., lies picturesquely on a hill beyond the *Roja*, whose broad stony bed the line crosses farther on. In the *Municipio* a small collection of Roman antiquities from *Nervi* (see above). The church of *S. Michele* is interesting; the columns of its vaulted crypt bear Roman inscriptions. Fine view of the *Roja* valley through the *Porta Romana*.

A BRANCH RAILWAY is being made from *Ventimiglia* to *Limone* (for *Cuneo* and *Turin*; see p. 50); and until it is opened a DILIGENCE runs twice daily to (17 M.) *Giandola* (comp. p. 52).

## 17. The French Coast from *Ventimiglia* to *Cannes*.

41 M. RAILWAY in 2½-3 hrs. (fares 7 fr. 75, 5 fr. 20, 3 fr. 45 c.); to *Nice*, 22 M., in 1½-1¾ hr. (fares 4 fr. 45, 3 fr. 30, 2 fr. 40 c.). — Comp. *Baedeker's Southern France*.

*Ventimiglia*, where carriages are changed and a long detention takes place on account of the custom-house examination, is described above. — The train penetrates a tunnel and emerges on the sea. The view, however, is limited.

[The HIGH ROAD is much more attractive than the railway and commands finer views. The highest point is defended by forts. On a hill to the right are the ruins of a Roman castle. Farther on is *Mortola*, with its church, finely situated on a rocky promontory. A visit may be paid here to Mr. Hanbury's beautiful garden (open on Mon. & Frid. afternoon; adm. 1 fr.), with its tropical vegetation, a favourite point for an excursion from *Mentone*, especially in Feb. and March, when the anemones are in bloom (fine view). — Beyond *Mortola* we skirt a gorge and then ascend, soon reaching the Italian custom-house (*dogana*). To the right, above, lies *Grimaldi* (p. 91). Numerous charming villas and gardens are passed. The vegetation is of a rich character. The bridge (*Pont St. Louis*) over the deep rocky ravine marks the French frontier.]

7 M. *Mentone*. — Arrival. *Mentone* has two railway-stations, *Menton-Garavan* and *Menton-Condaminé*, for the E. and W. bays respectively.

**Hotels and Pensions.** The larger hotels have hydraulic lifts and heated corridors and staircases, and send omnibuses to the station. The charge for a room with southern aspect varies from 2½ to 10 fr.; pension (R., A., B., luncheon, and D.; wine extra) from 6 to 20 fr. per day. — *On the W. Bay*. (1) At some distance from the sea: \**Hôtel National* (Pl. a), finely situated; \**Iles Britanniques* (Pl. b), R. 3-8 fr., L. 75 c., A. 1 fr., D. 6, pens. 10-20, omn. 1 fr.; *Hôt. du Louvre* (Pl. 3), with garden, R. 3-6, D. 5, pens. 9-13 fr; *Hôt. des Ambassadeurs*, pens. 9-18 fr.; *Hôt. Victoria & des Princes*, 8-13 fr.; *Hôt. de Genève*; *Hôt. de Venise & Continental*; \**Hôt. d'Orient* (Pl. d), with garden, R. 5-10, D. 5 fr.; \**Hôt.*

DES PALMIERS, R. 3-4, D. 4 fr. 50 c.; \*GRAND HÔTEL DE RUSSIE & D'ALLEMAGNE (Pl. e); HÔT. DE MALTE; HÔT. DE TURIN. Beyond the station: \*HÔT. COSMOPOLITAIN, in a high situation, pens. 8-14 fr.; HÔT. D'ALBION, English. — In the Avenue de la Gare: HÔT. DU PARC, HÔT. D'EUROPE ET TERMINUS, belonging to the same landlord, pens. from 8 fr.; PENS. SUISSE, PENS. DES DEUX-MONDES, unpretending. — (2) In the Promenade du Midi, Route Nationale, Avenue Victor Emanuel, and Rue St. Michel, near the sea: HÔT. DE MENTON ET DU MIDI (Pl. f), R. from 2½, D. 4 fr.; HÔT. DU LITTORAL (Pl. l); HÔT. DE PARIS (Pl. h); HÔT. DES COLONIES, English, R. 2-4, D. 5 fr.; ROYAL & WESTMINSTER, well spoken of; MÉTROPOLE ET CENTRAL (Pl. k), pens. 8 fr.; PENS. DES DAMES. — To the E. of the Jardin Public and the Boul. Carnolès: SPLENDIDE HÔTEL, 8-12 fr.; HÔT. DE LONDRES, 6-8 fr.; PENS. DE FAMILLES; HÔT.-PENS. ST. GEORGES. — In the Vallée du Borriogo: PENS. DES ROSIERS. — In the Gorbio valley, to the N.W., 20 min. from the middle of the town: \*ALEXANDRA HOTEL, a large new house, charmingly situated, with garden. — At the Cap Martin (p. 91): \*GRAND HÔTEL DU CAP MARTIN, R. from 5, D. 7, pens. from 15 fr. Adjacent, on the road: HÔTEL VICTORIA, with baths and a good restaurant.

*On the E. Bay:* \*HÔTEL D'ITALIE and HÔT. BELLEVUE, both situated above the high-road and patronised by the English, with pleasant gardens, R. from 2 or 3, D. 5, pens. from 10 fr.; HÔT. DES ANGLAIS, frequented by English and Americans, R. 2½-5, D. 5, pens. from 10 fr.; GRAND HÔTEL, close to the Garavan station, with large garden, R. 2½-6, D. 5, pens. 8-12 fr.; \*HÔT. BEAURIVAGE, 8-12 fr.; HÔT. BRITANNIA; HÔT.-PENS. STA. MARIA, 7-12 fr.; BEAU-SITE; PENS. VILLA MARINA, 7-10 fr.

All the hotels and pensions are closed in summer except the Hôtels de Menton and du Parc.

**Apartments.** In both bays there are many charming and sometimes handsomely furnished villas, a list of which (about 300) may be obtained of *G. Willoughby*, *Cook's Agency*, *Boglio* (English and American Agency), *Gust. Amarante* (Place St. Roch 11), or *Ton. Amarante*, who draw up contracts of lease, take inventories of furnishings, and compare them again when the visitor leaves. Rents 1000-7000 fr. and upwards for the season. Private apartments, from 700 fr. upwards, where families can live less expensively than at a pension, are to be had in the Avenue Victor Emanuel, Rue de la République, etc. Choice of situation, see p. 90.

**Restaurants.** Many of the hotels, such as the *Hôt. de Menton*, supply subscribers with dinner at reduced rates. — **Cafés.** \**Café de Paris*, Rue St. Michel; *Rumpelmayer* (ices), Avenue Victor Emmanuel; *Café du Nord*, Avenue de la Gare (coffee 40 c.); *Pavillon de Menton*, at the Jardin Public. — **Beer.** *Brasserie Suisse (Jann)*, Rue Honorine; *Brasserie de Munich*, Rue Partouneaux, etc. — **Confectioners.** \**Giovanoli*, Place St. Roch; *Jann*, see above.

**Physicians.** *Drs. Fitz-Henry, Marriot, Siordet*, and *Rendal*, English; *Dr. Stiege* and *Dr. v. Cube*, German; *Dr. Francken*, Dutch; *Drs. Farina, Andral, Just, Malibran*, and *Chias*, French. — **Dentist.** *Mount*. — **Chemists:** *British Pharmacy (Jassoud)*, *Lindewald*, *Oddo*, *Gilson*, and *Bézons*, all of whom make up English and German prescriptions during the winter. — **Nurses** may be obtained on application to the *Holland Institute of Trained Nurses*, Maison du Parc, Avenue de la Gare.

**Baths.** *Etablissement de Bains*, Rue Partouneaux, near the post-office; *Sea-Baths* (cold and hot) in front of the Hôtel des Anglais.

**Post and Telegraph Office** (Pl. A), Rue Partouneaux.

**British Vice-Consul**, *Charles Palmaro, Esq.*, Place St. Roch. — **United States Consular Agent**, *Ange Clericy, Esq.*, Casa Mara, Garavan, East Bay.

**Bankers.** *Charles Palmaro* (see above); *Banque Populaire*, Rue Partouneaux; *Crédit Lyonnais*, Place St. Roch 11. — **Book-Shops.** *Librairie Centrale*, Rue St. Michel, with lending library; *Mathieu*, Rue St. Michel 24. — **Public Library**, in the Hôtel de Ville, open on Tues., Thurs., & Sat., 0-12 and 2-5. — **Bazaars.** *Maison Modèle*, Rue St. Michel; *Bazar Parisien* and *Bazar de Menton*, Avenue Victor Emanuel; *Au Petit Paris*, for ladies. — **Photographers.** *Anfossi* and *Guesquin*, Rue Partouneaux.

Music in the Jardin Public on Mon., Tues., Wed., Frid., & Sat., 2-4 p.m., also from 1st Jan. to 15th April, 11-12; on Sun. at the Place du Cercle, 2-4 p.m.

**Casinos.** *Grand Casino*, Rue de la République (adm. 1 fr.); *Casino Central* (Pl. 6), next door to the Hôtel de Turin.

**Tramway** in the season every 20 min. from the Quartier Garavan on the E. to the *Avenue Lodola* on the W. (near the Cap Martiu; 30 c.), passing the Place Nationale (15 c.); and from the Rue Trenca to the *Villa Caserta*, in the Vallée de Careï (30 c.), passing the railway-station of Condamine (15 c.). — **Omnibus** from the Place du Cap to Ventimiglia at 6.30 a.m. and 1.30 p.m. (1 fr.).

**Carriages.** Drive in the town 1 fr., with two horses 1½ fr., at night 1½ or 2 fr.; per hour 2 fr. 50, 3 fr. 50, 2 fr. 75, 3 fr. 75 c.; half-day, one-horse 8-10 fr., day 12-15 fr.; two-horse 25 fr. per day. — Drive in the Boul. de Garavan 4-6 fr.; to Cap Martin 6-8 fr.; Roquebrune and the Vallée de Menton 8 or 10 fr.; Mortola 10 or 15 fr.; Vallée de Gorbio and back 12-15 fr.; Monte Carlo 8-12, and back, with stay of 1-2 hrs., 12-15 fr. — **Donkey** 5 fr. per day, 2½ fr. per half-day.

**English Churches.** *St. John's*, in the W. bay, services at 8, 11, and 3; *Christ Church*, in the E. bay, adjoining the Casa Mars, services at 8.30, 11, and 3. — *Scottish Church*, Rue de la République. — *French Protestant Church*, Rue de la République.

**Climate.** Mentone is sheltered from the N. winds by a girdle of rocky mountains, and is considered one of the most favourable spots for a winter-residence on the Riviera. The E. bay in particular is thoroughly sheltered, and has a mean temperature in winter of 50° Fahr. A cool and refreshing breeze, however, generally springs up about noon, and the cold 'Brise' is also an occasional visitor. Between 1st Nov. and the end of April rainy days average 40, while snow rarely falls. Fogs are unknown, but heavy dews are frequent. The W. bay is less sheltered than the E. bay, but has a greater choice of houses at a distance from the sea, and affords pleasanter walks. The dusty roads are regularly watered, and the sanitary arrangements have been improved.

*Mentone*, Fr. *Menton*, a small town with 9000 inhab., formerly belonging to the principality of Monaco, independent for a short time in 1849, and afterwards under Sardinian supremacy, was annexed to France in 1861. It is charmingly situated on the Bay of Mentone, consisting of the *Baie de l'Est* or *de Garavan* and the *Baie de l'Ouest*, separated by a rocky promontory, on which the older parts of the town are built. Below the old town, in the E. bay, is the harbour, constructed in 1890 (fine view from the breakwater). Several brooks, occasionally swollen by rain, empty themselves into the W. bay, the *Sinus Pacis* of antiquity. The luxuriant vegetation consists mainly of orange and lemon groves, chiefly in the side-valleys (yielding about 30 million lemons annually), interspersed with gnarled carob-trees (*ceratonia siliqua*), figs, olives, etc. As a winter-resort Mentone vies with Nice and Cannes, offering simpler and quieter quarters than either, while not less favoured by climate.

From the principal station, on the W. Bay, we soon reach the right bank of the *Torrent de Careï*, which we may either skirt to its mouth or cross by the new bridge leading to the centre of the town. By crossing it at its mouth, we reach the two great gathering-places of visitors (11-2): the *Promenade du Midi*, skirting the sea, and the *Jardin Public*. To the left, parallel with the Promenade, begins the *Avenue Victor Emanuel*, forming, along with the *Rue St.*

*Michel*, the principal artery of the new town. At its E. end stands the *Hôtel de Ville*, containing a small museum of prehistoric antiquities found near Mentone (comp. below), including parts of some troglodyte skeletons (open on Mon., Wed., & Sat.). The *Old Town*, near this point, has tortuous, steep, and badly made streets, but is very picturesque. It resembles Italian towns, but is cleaner. Its principal building is the *Church of St. Michel*, dating mainly from the 17th century.

The quarter adjoining the E. Bay, named *Garavan* ('gare à vent'), is also picturesque. At the opposite end of it from the small harbour mentioned above is ( $1\frac{1}{2}$  M.) the *Torrent de St. Louis* (comp. p. 88). Here are the *Grottoes*, now partly destroyed, in which the above-mentioned skeletons of prehistoric man were found.

Above the old town stood a château, the site of which has been converted into a *Cemetery*, a conspicuous feature in views of the town. From this cemetery, and from the high-lying *Boulevard de Garavan*, which skirts the whole of the E. Bay, we obtain a splendid view of the sea and of the coast from Bordighera to the Tête-de-Chien. On the top of one of the hills is the village of S. Agnese (p. 92). Another fine view is obtained from the convent of *SS. Annunziata*, to which a fair but steep path, diverging near the station of Menton-Condamine from the road to Sospello, leads in  $\frac{1}{2}$  hr.

The favourite object for a short drive from Mentone (1 hr. there and back) is the *\*Cap Martin*, with its large hotel (p. 89; carriage, see p. 90). Walkers may avail themselves of the tramway to *La Lodola* (p. 90). At present we follow the Monaco and Nice road, but an esplanade is being made which will extend to the cape. The cape is covered with a forest, part of which is now the park of the *Hôtel du Cap Martin* (visitors admitted; café-restaurant). On the other side of the cape is a Signal Station (*Sémaphore*), a little to the N. of which is a ruin, probably a tomb, belonging to the old Roman settlement of *Lumone*.

Other pleasant walks may be taken to the W. to the *Vallée des Torrents de Careï* (on the road to Sospello, see below), the *Vallée de Borriço*, and the *Vallée de Gorbio*; to the E. to *Mortola* (see p. 88) and to *Grimaldi* (Trattoria Garibaldi), immediately beyond the *Pont St. Louis* (p. 88;  $\frac{3}{4}$  hr.).

EXCURSIONS. A beautiful walk or drive may be made by the new (Turin) road to Sospello, ascending the right bank of the *Torrent de Careï*, which falls into the Baie de l'Ouest. Near (4 M.) *Monti* the road begins to ascend. About  $\frac{3}{4}$  M. farther, a little to the right, is the *Gourg de l'Ora*, a grotto with a waterfall. The road then winds up the *Col de Guardia*, penetrating the upper part of the hill by a tunnel 88 yds. long. At the other end of the tunnel lies the rock-bound hamlet of *Castillon* (2530 ft.),  $\frac{3}{2}$  M. from Mentone,  $4\frac{1}{2}$  M. from *Sospello* (p. 52). — Another walk is by ( $1\frac{1}{4}$  hr.) *Castellar* (Café-Restaurant des Alpes) to the summit of the *Roc d'Ormée* or *Berceau* (3600 ft.; 3-4 hrs.); magnificent prospect, embracing the mountains of the coast, the blue expanse of the Mediterranean, and Corsica in the distance. — Castellar is also the starting-point for an ascent (2½ hrs.) of the *Grammondo* (4515 ft.) or *Grand Mont*, a little to the N., by a bridle-path reaching to within  $\frac{1}{4}$  hr. of the top. — To S.



*Agnese* (poor inn), a village built on the top of a rocky ridge (2500 ft. as a place of refuge from the Saracens (2½ hrs. by the old road, a little more by the other). The return may be made *viâ* (1½ hr.) *Gorbio* (1426 ft. Café-Restaurant Reynaud) and the new road (7½ M.) or *viâ* (1¼ hr.) the railway-station Cahh  -Roquebrune (see below). — The *Pic de Baudouin* (4143 ft.) is ascended in 4½ hrs. from Mentone *viâ* *S. Agnese* and the *Collet de Bausson*, to the E. of the mountain; or by *Gorbio* (easier road) and the *Col de la Madone-de-Gorbio*. Splendid view.

The following *ROUND* may be recommended to visitors whose time is limited. We drive by the *Sospello* road (p. 91) as far as the tunnel of the *Col de Guardia* (3½ hrs.; 15 fr.), where luncheon may be taken. We next visit *Castillon* (p. 91) and then proceed to the S., by a good footpath skirting the E. slope of the *Siricocca* (3494 ft.) to *S. Agnese* (2 hrs.; see above). Thence, by a stony road, commanding splendid views of the coast and the sea, to *Gorbio* and Mentone (see p. 91).

\**FROM MENTONE TO NICE BY THE OLD ROAD (ROUTE DE LA CORNICHE)* 19 M., carriage in 4 hrs. (fare 25-30 fr., with gratuity of 2-3 fr.). Walkers (6-7 hrs.) should not attempt it except in cool weather. As the drivers prefer the new road, which is much less picturesque, it is well to stipulate expressly for the Corniche route and to see that the *right* branch is followed at the fork near *Roccabruna* (see below). — This fine road, constructed under Napoleon I., traverses the most beautiful part of the entire Riviera, the true *Route de la Corniche*, and is far preferable to the railway. It ascends through the most luxuriant vegetation. From the first ridge we obtain a fine view of Mentone and of the coast as far as *Bordighera*. At the fork, a little farther on, we obtain a view of *Monte Carlo* and *Monaco*, to which the road to the left descends. We follow the right branch, which ascends slowly to the N.E. (on the height to the left the village of *Roccabruna* or *Roquebrune*, see below). Farther on it runs up and down along the slopes to (3 hrs.) the village of *La Turbie* (1594 ft.). Caf  s-Restaurants de Paris, de France, Dond  , all very modest; Restaurant at the mountain railway, see p. 93; omn. to Nice, see p. 97), with the remains of the Roman *Trop  a Augusti* (hence the name), erected to commemorate the subjection of the Ligurians ('anno 748 urbis condit  ', i. e. 6 B. C.). In the 13th cent. the monument was used as the base of a tower, which is now in a very ruinous condition. A magnificent view of Monaco and the coast as far as Cap Martin is obtained from the platform 175 yds. to the E. of the Caf   de France. — Beyond *La Turbie* we soon come in sight of the wooded promontory of *St. Jean* (p. 103), *Beaulieu* (p. 95), and *Villefranche* (p. 95), with its fine gulf. To the left rises a precipitous isolated rock, crowned by the houses and white church of *Eze*. At the (4 hrs.) *Restaurant des Forts d'Eze* a view of the snow-clad Maritime Alps is disclosed to the right. The road ascends somewhat and then descends steadily, passing (5 hrs.) the *Col des Quatre Chemins*, where a road to Villefranche and a rough footpath to (1 hr.) Nice diverge on the left. It then sweeps to the N., round the *Mont Gros* (p. 103), and reaches (6½ hrs.) *Nice* (p. 95).

Beyond Mentone the RAILWAY skirts the sea, crossing the considerable *Borrigio* and penetrating *Cap Martin* (p. 91) by a tunnel. — 9½ M. *Cabb  -Roquebrune*; the village (*Ital. Roccabruna*) lies high up to the right, embowered in orange and lemon groves and commanded by a conspicuous ruined castle.

12 M. *Monte Carlo*. — Arrival. The *Principal Station* is near the Casino (*ascenseur*, or lift, 25 c., up and down 35 c.). Station of *La Turbie*, see p. 93.

*Hotels.* \**M  TROPOLE*, with 600 rooms from 6 fr. upwards, D. 8 fr.; *H  TEL DE PARIS*, d  j. 5, D. 6 fr.; \**GRAND H  TEL CONTINENTAL*, pens. from 11 fr.; these three near the Casino and handsomely fitted up, with charges to correspond, especially in the season (Dec. 15th to May). *H  TEL WINDSOR*, with good sanitary arrangements, frequented by the English, moderate charges, well spoken of; *St. James*; \**H  TEL DES ANGLAIS*, R. 6-10, d  j. 4,

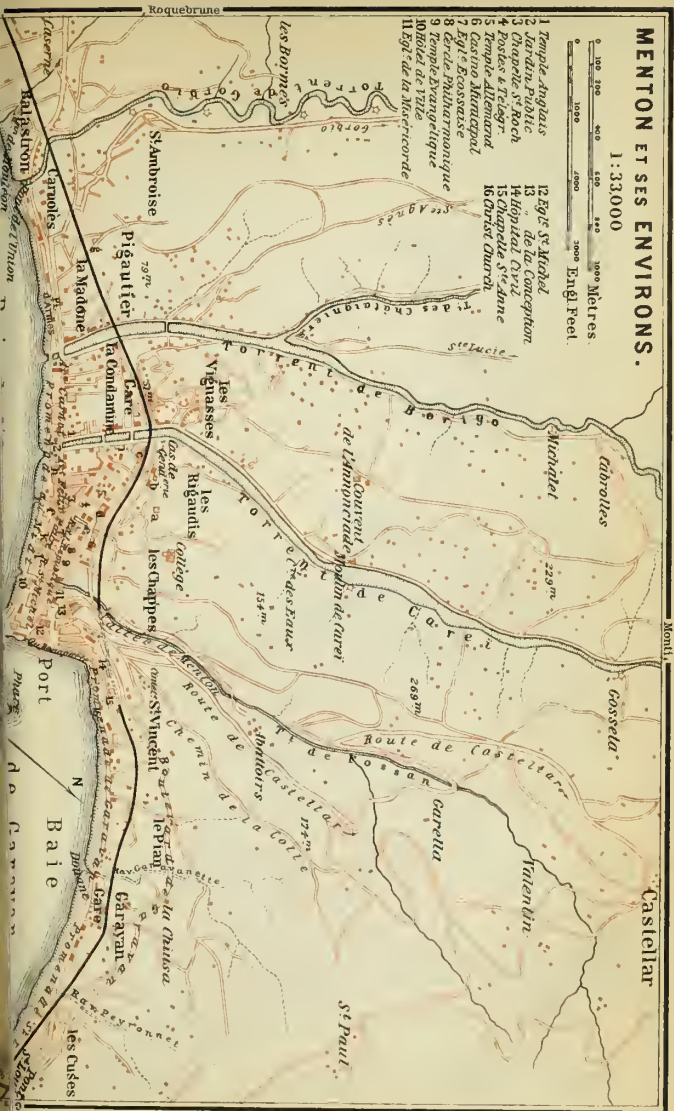


# MENTON ET SES ENVIRONS.

1:33,000



- 1 Temple Anglais
- 2 Jardin Public
- 3 Chapelle St Roch
- 4 Postes & Télégr.
- 5 Temple Allemand
- 6 Casino Municipal
- 7 Eglise Bossaise
- 8 Cercle Philharmonique
- 9 Temple Evangélique
- 10 Hôtel de Ville
- 11 Eglise de la Madeleine
- 12 Eglise St Michel
- 13 de la Conception
- 14 Hôpital Civil
- 15 Chapelle Ste Anne
- 16 Christ Church





D. 6 fr.; VILLA DES FLEURS, R. 5-10, D. 4 fr.; HÔT. DU LOUVRE, R. from 3, D. 3½ fr.; HÔT. DES COLONIES; HÔT. DE LONDRES, R. from 4, D. 5 fr., well spoken of; HÔT. MERMET; HÔT. DE RUSSIE; SPLENDIDE, R. from 5, D. 6 fr.; PRINCE DE GALLES ET VICTORIA, frequented by the English, R. from 8, déj. 4, D. 8 fr., these all situated higher up. — To the E., in Les Moulins: \*HÔT. DE LA TERRASSE, R. 4-10, D. 6, pens. 12-20 fr.; HÔT. DE L'EUROPE, D. 4 fr.; VILLA RAVEL (maison meublée), pens. 8-15 fr.; HÔT. DU PARC. — In the Ave. de Monte Carlo, leading to La Condamine: BEAURIVAGE, pens. 12-16 fr.; HÔT. DES PRINCES. — At the railway-station: HÔT. TERMINUS, R. from 2½, déj. 2½, D. 3 fr.

These hotels are generally closed in summer, with the exception of the *Hôt. de Paris*, the *Hôt. des Colonies*, the *Hôt. de l'Europe*, and the *Terminus*. Restaurants. *Métropole* (see above), \**Restaurant de Paris*, both with high charges; \**Café Riche*.

Post and Telegraph Office, Ave. de Monte Carlo, open 8 a. m. to a. m. (for telegraph till midnight), Sun. 8-6.

English Physician: Dr. Johnston-Lavis, Villa Marthe, Chemin des Moulins.

Banks. *Smith & Co.*, Galerie Charles III., adjoining the Hôt. Métropole.

Carriages. Per course within the Principality of Monaco 1½, per hr. fr., at night 2½ or 5 fr.; to Nice and back, with stay of 3 hrs., 25 fr.; to Cap St. Martin and back, with stay of 1½ hr., 10 fr. Bargaining desirable.

Omnibus to Nice, see p. 97. A *Brake* also plies daily from the Casino, at 11.30 a. m., to *Cap Martin* (p. 91), following the new road.

*Monte Carlo*, belonging to the principality of Monaco, and beautifully situated in a sheltered bay, is well-known for its charming climate, but is chiefly visited on account of its gaming facilities.

The handsome CASINO, built by *Charles Garnier*, stands on a promontory to the E. of the town. The *Salles de Jeu* lie to the left of the entrance. In front is the *Salle des Fêtes*, richly adorned with paintings by *Feytaud-Perrin*, *Gust. Boulanger*, *Clairin*, and *Lix*. Outside are statues of Music, by *Sarah Bernhardt*, and Dancing, by *Just. Doré*.

The Gaming Rooms are open daily, from midday till 11 p. m., by tickets obtained gratis at the office (to the left, in the vestibule) on presentation of passport or other proof of identity. The games are roulette and trente-quarante, the minimum and maximum stakes being respectively 5 and 100, 20 and 12,000 fr. — The other rooms are also open from 10 a. m. till midday by special ticket ('carte blanche'). Music twice daily; concert of classical music on Thurs. (in winter), 2.30-4 p. m.; opera, with first-class artists, in winter.

The Casino is surrounded by beautiful grounds, with numerous palm-trees and affording splendid views. They extend to the *Palais des Beaux-Arts*, where an exhibition of modern works of art is held from Jan. to April (daily, 9-5; adm. 1 fr.). Farther on, beyond the limits of the principality, are the *La Turbie Station* and the imposing building of the *Crédit Lyonnais*.

A MOUNTAIN RAILWAY, opened in 1894, ascends from Monte Carlo to *La Turbie* in 20 min. (fares 3 fr. 10, 2 fr. 30 c.; return-fare 4 fr. 65, 3 fr. c.). It is about 2 M. long and rises 1345 ft. Trains pass each other at the intermediate station of *La Bordina* (720 ft.). The upper station 174 ft.; \**Restaurant*, a branch of the Continental Hotel of Monte Carlo commands a magnificent view (comp. p. 92).

The railway to Nice skirts the deep ravine separating Monte Carlo from Condamine, and reaches —

13 M. Monaco. — Arrival. The railway-station is at *La Condamine*, the foot of the rock on which Monaco stands. Omn. to the old town 20 c,

**Hotels** (all at La Condamine). *HÔTEL DE LA CONDAMINE*, well spoken of, R. 2-6, D. 3½, pens. 8-10 fr.; *BEAU-SÉJOUR*, similar charges; *BRISTOL*, R. from 3, D. 4 fr.; *BEAU-SITE*, R. from 3, D. 3½ fr.; *HÔT. DE LA PAIX*; *HÔT. MONÉGASQUE*, well spoken of; *HÔT. DE MARSEILLE*, D. at these four 3 fr. — Near the railway-station: *HÔT. DE NICE*, R. from 3, D. 3 fr.; *HÔT. DES NÉGOCIANTS*. — Hotels in the Avenue de Monte Carlo, see p. 93.

**Carriages** as at Monte Carlo. — *Omnibus* from the Place d'Armes to Monte Carlo, 20 c.

**Sea Baths**, at La Condamine, near the promontory.

**English Physicians**: *Dr. Hutchinson*, Villa Mai; *Dr. Fagge*, Villa de la Porte Rouge; *Dr. Fitz-Gerald*; *Dr. Pryce Mitchell*, Villa Henri; *Dr. Rolla Rouse*. — **Dentist**: *Mr. Ash*.

**British Vice-Consul**, *Mr. Edward Smith*. — **American Consular Agent**, *Mr. Emile de Loth*. — **Bankers**, *Smith & Co*.

**English Church**; chaplain, *Rev. Francis Stewart, M. A.*

*Monaco* (195 ft.), a town with about 3000 inhab., is the capital of the diminutive principality of the same name, which included Roccabruna and Mentone down to 1848. This little 'enclave' in French territory is about 2¼ M. long and 165 to 1100 yds. wide (area 5¾ sq. M.) and contains about 10,000 inhabitants. It is governed by sovereign princes of the house of Grimaldi, but the custom-house and postal service are in the hands of France.

The town consists of two parts: *Monaco* proper, picturesquely situated on a bold promontory at the foot of the *Tête de Chien*, and *La Condamine*, or the new town, on the bay below. The latter, now the more important of the two, is a favourite health-resort in winter and a sea-bathing place in summer. To the N.W. opens the pretty *Vallon de Ste. Dévote*, named from a pilgrimage-chapel, situated to the right, beyond the railway viaduct (comp. p. 93).

Descending from the railway-station towards the sea, we soon reach the *PLACE D'ARMES*, whence walkers ascend to Monaco by path to the right, while carriages follow a road which winds round the promontory and approaches the palace from the E.

The *\*Palace*, a building of the Renaissance with crenelated towers contains sumptuous apartments adorned with frescoes (shown daily 2-5; fee). Besides a series of royal portraits, there are pictures by Giorgione, Albani, Domenichino, and other masters. The great hall has a handsome Renaissance chimney-piece. — Behind the palace is a fine *Garden*, also shown to visitors.

The only other building of consequence in Monaco is the *Cathedral*, an imposing modern structure in a Romano-Byzantine style by Chas. Normand. Its decorations are very tasteful. — Near this church, on the S. side of the town, is the *Promenade St. Martin*, public garden laid out on the old ramparts and commanding a *\*View* of the sea and coast. — A tower adjoining the promenade on the E. contains a small *Museum*, open on Sun., Tues., & Thurs., 1-4 p.m.

Monte Carlo is about 1¼ M. from Monaco viâ La Condamine. Carriages, see p. 93.

Beyond Monaco the train threads three long and several short tunnels. — 14 M. *La Turbie* (p. 92); 16 M. *Eza*, with the village



on a rock to the right (p. 92); 18 M. *Beaulieu* (p. 92); 19 $\frac{1}{4}$  M. *Villefranche* (p. 92). We now penetrate a tunnel, nearly 1 M. long, pass *Riquier*, enter the valley of the *Paillon*, cross the stream, pass through another tunnel, and reach the principal railway-station of (22 M.) *Nice*.

### Nice and Environs.

**Arrival.** Nice has three railway-stations: the *Grande Gare* (Pl. C, 2), on the main line from Marseilles to Ventimiglia; the *Gare de Riquier* (Pl. H, 2), a suburban station on the same line; and the *Gare du Sud* (Pl. C, 1), for the lines to Grasse and Pnget-Théniers. — *Cabs*, see p. 96; omn. 30 c., trunk 25 c., small article of luggage 10 c.

**Hotels.** In the *Promenade des Anglais* (Pl. A-D, 5, 4): \*HÔTEL DES ANGLAIS, DE LUXEMBOURG, \*DE LA MÉDITERRANÉE, WESTMINSTER, DE ROME or WEST-END, ST. PETERSBOURG, ELYSÉE, all first-class and expensive: R. 4-10, A. 1-1 $\frac{1}{2}$ , L.  $\frac{3}{4}$ -1, déj. 4, D. 6, pens. 10-20 fr. — Near the end of the Promenade: PENS. CHÂTEAU DES BEAUMETTES, with a garden, 15-20 fr. — By the *Jardin Public* (Pl. D, 4): \*GRANDE BRETAGNE, R., L., & A. 7, D. 6, omn. 2, pens. from 16 fr.; \*ANGLETERRE, R., L., & A. from 4, D. 6, pens. 15 fr.

On the *Quai Masséna* (Pl. D, E, 4): HÔT. DE FRANCE, R., L., & A. from 5, B. 1 $\frac{1}{2}$ , déj. 4, D. 6, pens. 12 fr. — *Quai St. Jean-Baptiste* (Pl. E, F, 4, 3): COSMOPOLITAN HOTEL; HÔT. DE LA PAIX; GRAND HÔTEL.

In the *Square Grimaldi* (Pl. D, 4), HÔTEL GRIMALDI, first-class. — In the *Rue de France* (Pl. D, 4): HÔT.-PENS. TARELLI, R. 2-7, L. & A. 1, B. 1 $\frac{1}{4}$ , déj. 2 $\frac{1}{2}$ , D. 4, pens. 8-12 fr. — In the *Boulevard du Midi* (Pl. E, F, 4): HÔT. BEAURIVAGE, with beautiful view, R. 2 $\frac{1}{2}$ -6, L. & A. 1, D. 5, pens. from 10 fr.; SUISSE, R. 2-7, D. 4, pens. from 9 fr. — In the *Rue des Ponchettes* (Pl. F, 4): \*HÔT. DES PRINCES, well situated on the shore, R. 2-5, L. & A. 1, D. 5, pens. 9-12 fr. — In the *Rue du Palais*, formerly *du Pont-Neuf* (Pl. E, 4), in the old town: \*HÔT. DES ÉTRANGERS, frequented by passing travellers, R., L., & A. from 3 $\frac{1}{2}$ , D. 4, pens. 10-12 fr.

In the *Boulevard Carabacel* (Pl. F, 2): HÔT. DE PARIS; HÔT. BRISTOL; \*HÔT. DE NICE, well situated, R., L., & A. from 4 $\frac{1}{4}$ , D. 5-6, pens. 10 $\frac{1}{2}$ -18 fr.; HÔT. D'EUROPE ET D'AMÉRIQUE; HÔT. CARABACEL. — In the *Boulevard Dubouchage* (Pl. E, 3, 2): HÔT. JULLIEN; HÔT. D'ALBION, pens. 10 fr.; HÔT. MONOPOLE; HÔT. DU LITTORAL; GRAND HÔTEL DESCHAMPS ET DES EMPEREURS; HÔT. DE BIARRITZ; HÔT. DE HOLLANDE. — In the *Avenue Beaulieu* (Pl. D, E, 2): HÔT. ROUBION, R., L., & A. from 4 $\frac{1}{2}$ , D. 6, pens. 9-15 fr. — In the *Avenue de la Gare* (Pl. D, E, 2, 3): UNIVERS, at the corner of the Rue du Temple, commercial; HÔT. GILLES ET DES DEUX-MONDES; NATIONAL, near the station, déj. 3, D. 4 fr. — In the *Rue Pastorelli* (Pl. D, E, 3): HÔT. DES NÉGOCIANTS, R., L., & A. 4-5, D. 4, pens. from 9 fr. — In the *Rue Gioffredo* (Pl. E, F, 3): HÔT. MONTESQUIEU, second-class.

In the *Boulevard Victor Hugo* (Pl. C, D, 3): \*ILES BRITANNIQUES, R., L., & A. from 5, B. 1 $\frac{1}{2}$ , déj. 4, D. 6, pens. 12-18 fr.; \*PARADIS, frequented by the English, R., L., & A. from 4 $\frac{3}{4}$ , B. 1 $\frac{1}{2}$ , déj. 4, D. 6, pens. from 12 fr.; HÔT.-PENS. REINE-VICTORIA; HÔT. DU LOUVRE; HÔT.-PENS. DES PALMIERS, R., L., & A. from 3 $\frac{1}{2}$ , B. 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ , déj. 3, D. 4 fr.; SPLENDIDE; HÔT.-PENS. DES ORANGES. — Rue St. Etienne (Pl. C, D, 2, 3): HÔT. RAISSAN; \*HÔT. MILLIET, R., L., & A. from 4 $\frac{3}{4}$ , B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5 fr. — In the *Rue Cotta* (Pl. C, D, 3); HÔT. DE L'AMIRAUTÉ; HÔT. LONGCHAMP. — In the *Rue Rossini* (Pl. C, D, 3): \*HÔT. INTERNATIONAL; HÔT. DE RUSSIE. — In the *Rue Adelaide* (Pl. D, 3): HÔT. REVELLI. — In the *Rue d'Angleterre* (Pl. D, 2, 3): HÔT. DE BERNE, R. 3, B. 1 $\frac{1}{4}$ , déj. 3, D. incl. wine 3 $\frac{1}{2}$  fr.; \*HÔT. MEUBLÉ DE PARIS, unpretending, with restaurant. — In the *Avenue Durante* (Pl. D, 2): HÔT. DU MIDI, well spoken of, R., L., & A. 3 $\frac{1}{4}$ , B. 1 $\frac{1}{4}$  fr.; HÔT. RICHEMONT; HÔT.-PENS. FUNEL. — In the *Avenue Thiers* (near the



Grande Gare; Pl. C, 2): TERMINUS, R., L., & A. 4-6, B. 1½, déj. 4, D. 5 pens. from 10 fr.; HÔT. D'INTERLAKEN & DE PROVENCE; HÔT. MINERVE.

To the N., beyond the Railway Station: HÔT. WINDSOR, Rue Valentine near the Avenue Malausséna (Pl. D, 1), first-class, new; HÔT. ST. BARTHÉLEMY, situated on a hill, outside the town, with a garden (free omnibus to the town); RIVIERA, Boul. de Cimiez (Pl. E, 1), a large new house with garden; HÔT. DE CIMIEZ, frequented by the English.

To the S.E., outside the Town: HÔT. DU MONTBORON, Boul. Carnot (Pl. H, 4), well situated, at the beginning of the forest road, a new first-class house, pens. 9-12 fr. (free omnibus to the town).

Most of the hotels are closed from the beginning of summer till the end of Sept. or Oct. The Hôtels de l'Univers, des Étrangers, des Négociants, Terminus, Tarelli, Suisse, National, and de Genève are open the whole year.

Pensions (usually good). In the Promenade des Anglais: *Pension Rivoir*. P. Anglaise. Rue Rossini: *Pension Internationale*, P. de Genève. Boul. Victor Hugo: *Villa Cardon*. At Cimiez: P. Anglaise; P. Cimiez. Usual charge 8-14 fr. per day.

Apartments. Houses and apartments to let, indicated by tickets, are easily found, best with the aid of a house-agent. A doctor should be consulted as to situation, etc. A single visitor may procure 1-2 furnished rooms for the winter for 250-700 fr.; suites of apartments are let for 1000-5000 fr., villas for 3000-8000 fr. and upwards. The contract (on stamped paper) should specify the condition of furniture, linen, wall-papers, etc. as disputes are apt to arise on the termination of the lease. Landlords sometimes make exorbitant demands on the death of one of their guests in which case the aid of the authorities should be invoked. Nice is reputed an expensive place, but it is possible to live here, as in other large towns, cheaper than at Cannes or Mentone. The pensions at a distance from the sea, but in well-sheltered spots, are comparatively moderate. — House Agent, *Ch. Jouglà*, Rue Gioffredo 55.

Restaurants. *Restaurant Français*, Avenue de la Gare; \**London House* Rue Croix de Marbre, adjoining the Jardin Public, high charges; *Garden House*, \**Café de la Régence*, \**Café Américain*, *National*, all in the Avenue de la Gare, déj. 2½, D. 3½ fr.; *Rest. du Helder*, Place Masséna; *Rest. des Deux Mondes*, Rue Garnier; *Rest. du Cours*, in the Corso, modest; *Rest. des Gourmets*, Rue Masséna; restaurants at the *Casino Municipal* (p. 99) and at the *Jetée-Promenade* (p. 100; high charges). — On the coast, to the E. of Nice, \**Rest. de la Réserve* (Pl. H, 5). — Beer: \**Taverne Gothique*, \**Taverne Steinhoff*, Avenue de la Gare; *Taverne Russe* (see below).

Cafés. \**Grand Café Glacier*, \**Taverne Russe*, both on the groundfloor of the Casino (p. 99); *Café de la Régence*, *Café Américain*, see above. *Café de Paris*, Boul. Dubouchage; *Café de la Victoire*; *Café-Concert Eldorado*, Rue Garnier. — Confectioners. *Rumpelmayer*, Boulevard Victor Hugo; *dear*; *Féa*, *Vogade*, Place Masséna; *Fortaz*, Ave. de la Gare; *Müller*, Place St Dominique.

Bakers. *Renz*, Rue Paradis, German; *Diedrich*, Place St. Etienne, Russian

Cabs (Voitures de Place).	One-horse, with 2 seats.		One-horse, with 4 seats.		Two-horse, with 4 seats.	
	day	night	day	night	day	night
Per drive in the town, central division . . . . .	— 75	1.25	1 —	1.50	1 50	2.50
Per drive within the octroi limits of the town . . . .	1.50	2 —	2 —	2.50	3 —	3.50
Per hour, in the town . . .	2 —	2.50	2.50	2.50	3.50	3.50
Per hour outside the town .	3 —	3.50	3.50	4 —	4.50	5 —
To Villefranche, Montboron, Trinité-Victor, Grotte St. André	6 —	6 —	7 —	7 —	10 —	10 —
To Beaulieu and St. Jean . .	10 —	10 —	12 —	12 —	15 —	15 —
To the Observatory on Montgros, Gairaut, Falicon, St. André . . . . .	12 —	12 —	15 —	15 —	20 —	20 —



## NICE

1:19,000

100 0 100 200 300 400 500 600  
Mètres



1. Asile Evangélique

E.2.

11. Cercle Masséna

E.4.

20. Eglise du Port (Immaculée)

2. " St-Pierre

A.5.

12. " de la Méditerranée

D.4.

21. Oratoire des Oblats (Immaculée)

3. " Rothschild

E.F.2.

13. " Philharmonique

E.4.

22. " d. Miséricorde

4. Athénéeum

D.3.

Eglises:

23. Temple Allemand

5. Banque

E.4.

14. St-Augustin

F.3.

24. " Américain

6. Bibliothèque

E.4.

15. Cathédrale (St-Réparate)

F.4.

25. " Anglaise

7. Bourse (anc.) Musée Mun.

E.3.

16. St-François-de-Paule

E.4.

26. " du Christ (la Vierge)

8. Bureau centr. de Poste &amp; T.

E.3.

17. St-Jacques (Gesù)

F.4.

27. " Ecossais

9. Casernes

E.4. G.3.

18. St-Jean-Baptiste

F.3.

28. " Israélite

10. Cercle catholique

F.G.2.

19. Notre-Dame

D.2.

29. " Russe

A

B

C

D



St Roch	F.2.3	40. Usine d'électricité	E.3.
de l'Quarté	E.3.	41. Télégraphe (et poste)	D.4. G.3
de l'Providence	F.3.	42. Tour Bellanda. Esc. Lesage	F.5.
de Palais de	F.4.	43. Tribunal de Commerce	F.3.
de	E.4.		
de Correction.	H.4.		
de l'histoire natior.	G.3.		
de la	B.4.		
de l'ce	F.4.		
de l'Opéra	E.4.		

Tramways

F

G

H





The fares for all these excursions include a stay of  $1\frac{1}{2}$  hr. and the drive back. — Night is reckoned in winter from 7 p.m. to 7 a.m., in summer from 10 to 7. When a cab is taken by the hour, one full hour at least must always be paid for; but fractions of hours after the first are charged *pro rata*. Small articles of luggage free; larger, 25 c. each. — The tariff is not compulsory during the Carnival and the Races, when a special bargain must be made.

**Tramways** from the Place Masséna (Pl. E, 4) to Pont Magnan (Pl. A, 5) and the Californie (near the Var Bridge, where the races take place), to the Main Railway Station (Pl. C, 2) and St. Maurice, and to the Square Garibaldi and the Abattoirs (comp. Pl. G, H, 1); also from the railway-station to the harbour (Pl. G, 4). Fares 10-35 c., with 'correspondance'. — An *Electric Tramway* runs to Cimiez.

**Omnibuses** from the Boul. Mac Mahon (Pl. E, F, 4) to *Cimiez* (p. 101) four times daily (50 c.), to *Villefranche*, *Beautieu*, and *St. Jean* hourly (60 c.), and to *St. Laurent-du-Var* (p. 103), four times daily (50 c.); from the Square Garibaldi (Pl. F, G, 3) to *St. André* (p. 102) every  $\frac{1}{2}$  hr. (50 c.); from the Boul. Risso (Pl. G, 2) to *La Turbie* and the *Laghet* via the Corniche, twice daily; from the Boulevard du Pont-Vieux (Pl. E, 3) to *La Trinité-Victor*, *Contes*, and *L'Escarène* (p. 53) twice daily (not recommended). — **Tram** from the Place Masséna to *Cimiez* and back thrice every afternoon fare each way 50 c.); from the Boul. MacMahon to *Monte Carlo* twice daily, by the new road (fare 3, return-fare 5 fr.). — **Excursions of the Agence Franco-Suisse**, in winter, in good weather. 1. To *Gairaut* (p. 102), *Falicon* (p. 102), and *St. André* (p. 102), starting from the Théâtre Français; 2. To *Fontvieille* via the Corniche, returning by Monaco (fare 10 fr., after the Carnival fr.); on Sun., to Monaco only, 5 fr.).

**Donkey** 4-5 fr. per day, attendant 1 fr.; half-day 2-3 fr. — **Horse** 6-10 fr. per half-day.

**Post Office**, Place de la Liberté (Pl. 8; F, 3), open from 7 (in winter 9 a.m. to 9 p.m. Branch-offices: Place Grimaldi 3, Place Garibaldi 2. — **Telegraph Offices**: Place de la Liberté, Place Grimaldi, Place Garibaldi, and at the railway-station; these always open.

**Physicians**. English: *Dr. Sturge*, Boul. Dubouchage 29; *Dr. Ashmore-Jones*, Promenade des Anglais 5; *Dr. Brandt*, Boul. Victor Hugo 29; *Dr. Gilchrist*, Boul. Victor Hugo 39. American: *Dr. Linn*, Quai Masséna 16. German: *Dr. Zürcher*, Rue Masséna 20. — **Dentists**: *Williams* (Amer.), Quai Masséna 16; *Garcia* (Amer.), *Frisbie* (Amer.), *Preterre*, all in the Place Masséna. — **Chemists**: *Nicholls & Passeron*, Quai Masséna; *Grande Pharmacie*, venue de la Gare 35; *Pharm. Sue*, same street, 18; *Ferland* (late *Watson & Co.*), same street, 46; *Leoncini*, Place St. Etienne 1; *Liotard*, Rue de la France 2, etc. — **Nurses** may be obtained on application to the *Holland Institute of Trained Nurses*, Rue Paganini 18, Montée de la Gare. — **Mineral Waters**: *Claud et Métivet*, Rue Masséna 26.

**British Consul**: *James Chas. Harris, Esq.*, Place Bellevue 4. — **American Consul**: *Major Wilburn B. Hall*, Rue d'Angleterre 2 (9-1).

**Bankers**. *Crédit Lyonnais*, Avenue de la Gare 13bis (a palatial edifice); *Banque de France*, Boul. de Midi 13; *Caisse de Crédit*, Rue Gubernatis 1; *Société Générale*, Rue Gioffredo 64; *Lacroix*, Place du Jardin Public 2.

**Baths**. Warm Baths: *Bains Polythermes*, Rue St. François-de-Paule 8; *Bains des Quatre Saisons*, Place du Jardin Public 8; *Bains Parisiens*, Avenue de la Gare 20; *Bains des Platanes*, Place de la Liberté; *Bains Macarani*, Rue Macarani 6; *Bains Masséna*, Rue Masséna 3; *Bains des Galeries*, Rue de la Paix 2. Turkish Baths: *Hammam de Nice*, Rue de la Buffa 4. — **Sea-baths** opposite the Promenade des Anglais and at the Quai du Midi, 1 fr. including fee).

**Booksellers**. *Baudry, Jeancourt, & Cie. (Galignani)*, Quai Masséna 48; *Librairie*, Place du Jardin Public 4; *Visconti*, large reading-room with newspapers of every country and lending library, Promenade du Cours, with garden; *Librairie Nouvelle*, Quai St. Jean-Baptiste 50; *Ardoin*, Ave. de la Gare 44. — *The Nice Library*, in the building of the *Crédit Lyonnais* (p. 99). Contains about 4000 English books.

**Shops**. The best are on the Quai St. Jean-Baptiste and the Quai

séna. 'MARQUETERIE' (inlaid wood-work): *Gimello Fils & Co.*, Quai St. Jean Baptiste 9; *Rueger*, Rue du Pont-Neuf 3, etc. — PHOTOGRAPHERS: *Nessy*, Ave Beaulieu.

**Amusements.** \**Casino Municipal* (Pl. E, 4), Place Masséna (see p. 99) with restaurant; adm. 2 fr., subscription for 15 days 15, for a month 20, for three months 45, for the season 60 fr.; family-tickets at reduced rates Theatre tickets (fauteuil d'orchestre 6, stalle d'orchestre 4 fr.) includ admission to the casino. — *Casino de la Jetée-Promenade* (Pl. D, 4; p. 100) with restaurant; adm. in the forenoon 50 c., from 12 to 4 p.m. 1 fr., after 4 p.m. 2 fr., less for subscribers. — *Cercle de la Méditerranée*, Promenade des Anglais 3; *Cercle Philharmonique*, Place Masséna 8; *Cercle Masséna* and *Cercle International*, in the Casino Municipal; *Cercle de l'Union*; *Cercle de Nice*. — Theatres. *Théâtre de l'Opéra or Municipal* (Pl. 39; E, F, 4), Rue St. François de-Paule; *Théâtre du Casino*, *Théâtre de la Jetée-Promenade*, see above; *Théâtre Français*, Rne de l'Hôtel-des-Postes, operettas, comedies, etc. — *Circus*, Rue Pastorelli (Pl. E, 3). — *Café-Concert Eldorado*, Rue Garnier (Pl. D, E, 3).

The Carnival is usually celebrated at Nice with great energy and display, the observances including the throwing of 'Confetti', the 'Battle of Flowers' on the Promenade des Anglais, the carrying of 'Moccoletti' (small lighted candles, which the revellers try to extinguish), and 'Veglion' or masked balls, at the Théâtre Municipal. — Horse Races are held in Jan., on the racecourse on the bank of the Var. — Regattas are held in March or April.

Music daily in the Jardin Public, 10-11.15 a.m. and 2.15-3.45 p.m.

English Churches in the Rue de France (Pl. 25; D, 4), at Carabacel and in the Ave. Notre Dame (Pl. 26; E, 2). — *American Church* (Pl. 24 D, 3), Boul. Victor Hugo 21. — *Scottish Church* (Pl. 27; D, 3), Rue St Etienne. — *French Protestant Church* (Pl. 28; E, 3), Rue Gioffredo 50. — *German Protestant Church*, Rue d'Augsbourg.

**Climate.** The bay of Nice is sheltered from the N., N.E., and N.W. winds by the lower terraces of the Maritime Alps (culminating in *Mont Chauve*, Ital. *Monte Calvo*, 2670 ft.), a natural barrier to which it owes its far-famed mildness of climate. The mean winter temperature is 10-15 Fahr. higher than that of Paris, summer temperature 5-10° lower. Frosts are rare. The neighbourhood of the broad and stony channel of the Paillon is apt to be rather dranghty. The coast is somewhat exposed to the E. and W. winds. In March and April the E. wind not unfrequently prevails and is usually most trying to delicate persons about midday, when the clouds of dust it raises in the Promenade des Anglais have often given rise to complaints. Owing, however, to the depth of the basin in which Nice is ensconced, it is easy to find inland quarters beyond reach of these drawbacks. The most sheltered situations are the Boulevard Carabacel and the Quartiers Brancolar and Cimiez, in the last of which the air is generally pure and free from dust. There are three distinct climatic zones the coast, the plain, and the hills. Sunset is a critical period. The moment the sun disappears, the atmosphere becomes damp and chilly, but this moisture lasts 1-2 hours only. The rainy season begins early in October and lasts about a month. The dry, warm, and at the same time bracing climate of Nice is specially beneficial for chronic invalids, if free from fever and pain, for convalescents, and for elderly people, while the town affords greater comfort and variety than any other place on the Riviera. — Good drinking-water is supplied by the water-works. — Reports of the observations made at the Meteorological Station, founded in 1877, are posted up on the band-kiosk in the Jardin Public.

*Nice*, Ital. *Nizza*, is the capital (88,273 inhab.) of the French department of the *Alpes Maritimes* and the seat of a bishop. In winter it is the rendezvous of invalids and others from all parts of Europe who seek refuge here from the rigours of winter. The season begins with the races (see above) early in January, and closes with a great regatta at the beginning of April; but visitors abound from October

until the end of May. In summer the place is deserted, though its temperature is then lower than that of Paris. The carnival is celebrated at Nice with great liveliness (see p. 98).

Nice, the *Nixē* or *Nicaea* of the ancients, was founded by the Phocæan inhabitants of Marseilles in the 4th cent. B.C., to commemorate a victory gained over the Ligurians. It prospered greatly at first, but under the Romans it was supplanted by Cimiez; and later it suffered much from the Goths, the Saracens, and in the wars and rivalries of the various rulers of Provence and N. Italy. Down to 1388 it belonged mainly to the County of Provence; then to the Dukes of Savoy; in 1792 it was occupied by the French, in 1814 restored to Sardinia, and in 1860 annexed to France together with Savoy. Nice was the birthplace of the French Marshal Masséna (1758-1817) and of Giuseppe Garibaldi (1807-1882). — The dialect of the old town is Italian with a mixture of Provençal, but in the new town French is spoken almost exclusively.

Nice is superbly situated on the broad *Baie des Anges*, which opens towards the S., at the mouth of the insignificant *Pagllione* or *Paillon*. The broad and stony bed of the stream, flanked with handsome quays, bisects the town. On the left bank is the OLD TOWN, with its narrow lanes, which have been replaced by better streets near the shore (Boulevard du Midi and Promenade du Cours). It is dominated by the castle-hill (p. 101) beyond which lies the harbour (p. 101). On the right bank is the STRANGERS' QUARTER, which is already much larger than the old town, and will soon occupy the whole space bounded on the W. by the brook *Magnan* and on the E. by the railway.

From the *Principal Station* (Pl. C, D, 2), near which there is a beautiful row of eucalypti (*Eucalyptus globulus*), we descend to the town by the handsome *Avenue de la Gare* (Pl. D, E, 2, 3), which is flanked by plane-trees. To the right stands the modern Gothic church of *Notre-Dame* (Pl. 19; D, 2), built by Chas. Normand. To the left are an *Augustine Nunnery* and the *Hospice de la Charité* (Pl. 31). — We then intersect another of the chief arteries of the new town, formed by the *Boulevard Victor Hugo* (right) and the *Boulevard Dubouchage* (left), the latter leading to the Boul. Caraccioli (p. 95). — To the right, farther on, is the handsome building of the *Crédit Lyonnais* (p. 97), which also contains a well-supplied reading-room. Exhibitions of paintings are often held here in Feb. and March (open daily, 9.30-4). At the end of the Ave. de la Gare, to the right, diverges the Rue Masséna, which is continued by the long Rue de France. A *Marble Cross*, at the beginning of the street last named, commemorates the meeting of Charles V. and Francis I. in 1538, effected by Pope Paul III. It has given its name *roix de Marbre*) to this quarter of the town.

The *Avenue de la Gare* ends at the PLACE MASSÉNA (Pl. E, 4), with its arcades, which forms, along with the adjoining PLACE DU CASINO (the old Pont-Neuf), built over the Paillon, the centre of the STRANGERS' QUARTER. In the Place du Casino, to the left, stands the CASINO MUNICIPAL (Pl. E, 4), a handsome structure erected in 1883, with a winter-garden, a theatre, gaming rooms, a café-restaurant, etc.

— Behind the Casino, and also built over the Paillon, is the **SQUARE MASSÉNA** (Pl. E, F, 4), embellished with a *Statue of Masséna* (p. 99) in bronze, by Carrier-Belleuse; on the pedestal in front Clio writes the marshal's name on the page of history; at the sides are reliefs. To the N. is the *Quai St. Jean-Baptiste*, lined with handsome houses.

The **\*Jardin Public** (Pl. D, E, 4), covering the space between the Place du Casino and the sea, at and over the mouth of the Paillon is prettily laid out, with palms, pepper-trees, aloes, laurels, and myrtles (music, see p. 98). Like the Promenade des Anglais, it forms one of the gathering-places of visitors to Nice. The *Monument du Centenaire*, to commemorate the first union of Nice with France (1792), is to be erected near the garden.

The **\*Promenade des Anglais** (Pl. A-D, 4, 5), originally constructed by the English in 1822-24, for the sake of furnishing work to the unemployed, and since extended, stretches to the W. along the coast. It is shaded by palms and other trees and bordered with palatial hotels and villas. At the beginning of it the **JETÉE-PROMENADE** (Pl. D, 4), a large and handsome structure of glass and iron projects into the sea. This pier was originally erected about 12 years ago, but was soon destroyed by fire; the present structure has been built since 1890. It forms a kind of casino (adm., see p. 98). Opposite is the handsome *Cercle de la Méditerranée* (p. 98). The Promenade des Anglais is prolonged beyond the brook Magnan (Pl. A, 5) to *Californie*, a point of view  $2\frac{1}{2}$  M. distant. Those who do not care to walk may use the tramway in the parallel Rue de France.

In the quarter adjoining the Promenade, at the angle formed by the Boul. Gambetta and the Boul. Victor Hugo (Pl. C, 3), is the handsome new **Square Gambetta**. — Farther to the N.W., beyond the main railway is the *Villa Bermond*, with its 10,000 orange-trees, where Nicholas, Crown Prince of Russia, died in 1865. The site of the room in which he died is now occupied by a *Memorial Chapel* (Pl. B, 2).

The **Boulevard du Midi** (Pl. E, F, 4) forms the prolongation of the Promenade des Anglais towards the E., on the side of the Old Town (p. 99). It affords a good view of the Castle Hill, with its cascade (see next page).

Parallel with this boulevard runs the **RUE ST. FRANÇOIS DE PAULE**, one of the chief thoroughfares of the Old Town. In it, to the left, is the *Hôtel de Ville* (Pl. 34), with a marble group of Orestes and Minerva, by Hugoulin, in the court. Farther on is the *Church of St. François-de-Paule* (Pl. 16), dating from the 18th century. The **\*Théâtre Municipal**, or *Opera* (Pl. 39), to the right, is a handsome edifice re-erected after the disastrous fire of 1881. Still farther on, also to the right, is the *Public Library* (Pl. 6), open daily from 9 to 4 or 5. It also contains a few Roman antiquities.

The Rue St. François-de-Paule is continued by the **PROMENADE DU COURS** (Pl. F, 4), formerly the chief street of Nice, where a



interesting market is held during the season. To the right extend the so-called *Terraces*, on the top of a double row of low houses. To the left, at the end of the Promenade, stands the *Prefecture* (Pl. 38), the old seat of government, built in 1611-13. Adjacent is the new *Palais de Justice* (Pl. 33), finished in 1892.

To the S.E. of the town rises the **Castle Hill** (Pl. F, G, 4; 320 ft.), which may be ascended from the N., E., or S.W. side in 20 min.; the S.W. approach is by a flight of steps (*Escalier Lesage*) from the Rue des Ponchettes. The hill was formerly crowned with a castle destroyed by the Duke of Berwick under Louis XIV. in 1706. Almost the only relic now standing is the *Tour Bellanda* (now private property). At the top of the hill is an artificial *Waterfall*, supplied by the city reservoir and the Canal de la Vésubie (p. 102). The plateau has been transformed into a promenade, which commands an admirable view in every direction: S. the Mediterranean; W. the coast, the promontory of Antibes, the Iles de Lérins, the mouth of the Var, and Nice at our feet; N. the valley of the Paillon, the monasteries of Cimiez and St. Pons, the distant castle of St. André, Mont Chauve, the Aspremont, and the Alps; E. the ancient Fort Montalban, and the promontory of Montboron (p. 102). The S. slope of the castle-hill, which descends precipitously to the sea, is called the *Rauba Capeu* ('hat-robber', owing to the prevalence of sudden gusts).

Among the monuments in the *Cemetery*, on the N. side of the castle-hill, are that of Gambetta (d. 1882) and a pyramid commemorating the victims of the fire at the Théâtre Municipal in 1881 (p. 100).

On the E. side of the castle-hill lies the **Harbour** (Pl. G, H, 4, 5), called *Limpia* from an excellent spring (*limpida*) near the E. pier. The *Place Bellevue*, at the foot of the hill, was embellished in 1840 with a marble *Statue of Charles Felix, King of Sardinia*, founder of the harbour. — To the N. of the castle-hill is the *Square Garibaldi* (Pl. G, 3), with a *Statue of Garibaldi* (1807-82), who was a native of Nice, by Etex and Délaye. No. 6, in this square, is the *Museum of Natural History* (open on Tues., Thurs., & Sat., 12-3).

The *Pont Garibaldi* (Pl. F, 3), crossing the Paillon, leads to the end of the Quai St. Jean-Baptiste (p. 100) and to the most populous quarter of the *New Town*, traversed by the Boul. Dubouchage.

The **Musée Municipal** (Pl. 7; E, 3), Boul. Dubouchage 39, in the old Exchange, is open daily, except Tuesday, from 10 to 4 in winter and from 9 to 12 and 2 to 5 in summer. Catalogue 60 c. Its contents include a collection of paintings, mainly by modern French artists, and also modern sculptures, casts, water-colours, pastels, and engravings.

The ENVIRONS of Nice afford many beautiful excursions.

About 2 M. to the N. of Nice, on a fertile hill, lies **Cimiez**, Ital. *Limella* (Hotels, etc., see p. 96), which is reached by the Boul. de Cimiez



(Pl. E, 1). It occupies the site of the Roman town of *Cemenelum*, of which part of an *Amphitheatre* (210 ft. long, 180 ft. wide), a quadrangular structure called a *Temple of Apollo*, and traces of baths and other buildings have been discovered. The first street to the right beyond the amphitheatre leads to the *Capuchin Monastery of Cimiez*, erected in 1540 on the foundation of a temple of Diana. Ladies are not admitted, except to the chapel, which contains two paintings by Bréa of Nice (d. 1513). — The second street to the right leads to a small *Zoological Garden*, on the E. slope of the hill (adm. 1 fr., including the brake from or to Nice, comp. p. 97; Café-Restaurant, dear).

A good road ascends on the right bank of the Paillon to the (40 min.) monastery of *St. Pons*, founded in 775 on the spot where *St. Pontius*, a Roman senator, suffered martyrdom in 261. It was destroyed by the Saracens in 970 and rebuilt in 999. The treaty by which the County of Nice was annexed to the Duchy of Savoy was concluded here in 1338. (This excursion may be combined with a visit to Cimiez (see above) by taking the road from *St. Pons* to *Cimiez* through the olive-groves on the hill. — About  $\frac{1}{2}$  hr. from *St. Pons*, in the valley of the *Garbe* or *Riousec*, is the château of *St. André*, built in 1687, now occupied as a lunatic asylum. Farther up the valley ( $\frac{1}{4}$  hr.) is the small grotto *Les Cluses de St. André* (adm. 50 c.), or rather a natural bridge over the brook. An avenue of cypresses leads thither from the château.

From the Grotto of *St. André* we may follow the road through the rocky ravine of the *Garbe* a little farther, and ascend to the left by a winding road to (1 hr.) the village of *Falicon* (Inn, poor), the highest point of which affords an admirable view. Near this point is the *Grotto des Chauves-Souris*, which contains beautiful stalactites.

Farther up the valley of *St. André*, 7 M. from Nice, lies *La Tourette* (Ital. *Torretta*), a curious specimen of the ancient fortified villages of the district. It contains a picturesque ruin, which commands a very striking survey of the sterile mountain scene, *Mont Chauve*, *Aspremont*, and *Châteauneuf*, perched on a barren ridge of rock, with *Montalban* and the sea to the S.

About 4 M. to the N.E. of *Torretta* is the village of *Châteauneuf* which is said to have been built in the 15th and 16th cent. by the inhabitants of Nice as a refuge from Turkish invaders, but is now almost deserted owing to the want of water. This is another splendid point of view. Adjacent are two fine stalactite grottoes.

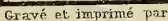
Instead of returning to Nice by the valley, we may proceed farther to the W. from *Falicon* (see above), and take a shorter but less attractive road, which turns to the left at a *Chapel of St. Sebastian* and leads to Nice viâ *Le Ray* and *St. Maurice* (tramway from this point, see p. 97). This road crosses the *Canal de la Vésubie*, an aqueduct 20 M. long, formed to supply Nice with water. Near the point of intersection is *Gairaut*, with a reservoir and a picturesque cascade. — From the above-mentioned Chapel of *St. Sebastian* a path ascends to the top of the *Mont Chauve d'Aspremont* or *Mont Cau* (2780 ft.), formerly often visited for the sake of the view, but now rendered inaccessible through the construction of a fort.

To the W. of Nice is the ( $\frac{1}{2}$  hr.) *Vallon Obscur*, a ravine about 500 yds. long, reached viâ *St. Barthélemy* (tramway to this point). Part of the ravine is accessible to pedestrians only. — Another pleasant walk may be taken in the valley of the *Magnan* (p. 99), in which a road ascends to (2 M.) the church of *La Madeleine*. About  $\frac{1}{2}$  M. farther up is the romantic ravine of the *Puits aux Etoiles*.

A fine excursion may be made to the *Mouth of the Var* (p. 103), either by carriage and pair (there and back 20-25 fr.) or by using the tramway to *Californie* (p. 97), which is 1 M. from the station of *Var* (p. 103) and  $\frac{1}{2}$  M. from the pretty *Jardin d'Acclimatation* (Restaurant) and the *Race course* (*Champ de Courses*), situated to the right and left of the railway.

To the E. of Nice stretches a chain of heights, easily accessible. The nearest to the sea is *Montboron* (950 ft.;  $\frac{1}{2}$  hr.), the fortified promontory separating Nice from *Villefranche*. On its slope runs the beautiful road (the first part named *Boul. Carnot*; Pl. H, 4) to (2 M.) *Villefranche* (p. 55).











mn. and carr., see p. 97; boat 10 fr.), with the conspicuous *Villa Smith*, a palatial red building in the Oriental style. To the left ascends the *Route Forestière de Montboron*. — If we follow the *Villefranche* road or  $1\frac{1}{2}$  M. more, a road on the right, crossing the railway by a stone bridge, will lead us to ( $\frac{3}{4}$  M.) *Beaulieu* (p. 95). Thence to St. Jean, see p. 92 — *Montalban* (1085 ft.), ascended in  $\frac{1}{2}$  hr. from Montboron by the *Route Forestière*, is crowned by a fort. — The *Vinaigrier* (1215 ft.), so called, it is said, from the sour wine it produces, is ascended by the old road in  $1\frac{1}{2}$  hr., or by a new road round *Mont Gros* in  $2\frac{1}{2}$ –3 hrs. — On the *Mont Gros* (1220 ft.), 3 M. to the N., on the *Route de la Corniche* (see p. 92), is a fine *Observatory* (no admission).

From Nice to *Mentone* by the *Route de la Corniche*, see p. 92; to *Cuneo* and *Turin*, by the *Col di Tenda*, see R. 10.

The charming island of *Corsica* may also be visited from Nice (see *Baedeker's Southern France*). Steamboat to *Ajaccio* once weekly in 13–14 hrs., to *Bastia* once weekly in 11–12 hrs.

FROM NICE TO ST. MARTIN-VÉSUBIE,  $36\frac{1}{2}$  M., diligence every night, in  $1\frac{1}{2}$  hrs., besides halts (7, 6, 5 fr.). — The road leads to the N. via *St. André* (p. 102), and traverses an uninteresting valley. —  $13\frac{1}{2}$  M. *Levens* (Hôt. National), an ancient village, on a height above the *Vésubie*, which joins the *Var*  $1\frac{1}{2}$  M. farther down, immediately below the *Défilé de l'Echaudan*, a gorge  $3\frac{1}{2}$  M. long, between precipitous rocks 1300 ft. in height. — We now ascend the picturesque *Valley of the Vésubie*, via (18 M.) *Urbanus*, *Utielle* (2625 ft.), and *St. Jean-de-la-Rivière*, whence the *Brech* 5260 ft.; view) may be ascended in 4 hrs. via the *Col du Ginesté*. — 25 M. *de Suchet*. — 28 M. *Lantosque* (Hôt. des Etrangers). [An excursion may be made hence to *La Bolène* and *Belvédère* (2800 ft.; Hôtel Franco), whence the *Mont Clapier* (9100 ft.), one of the finest points of view in the Maritime Alps, may be ascended in  $8\frac{1}{2}$  hrs. (comp. p. 51).] — Beyond ( $31\frac{1}{2}$  M.) *Loquebillière* a road to the left leads to (7 M.) *Berthemont* (3280 ft.; Hotels), a summer station with a sulphureous spring. Farther on, also on the left, *Venanson*, a little town in a picturesque situation. —  $36\frac{1}{2}$  M. *St. Martin-Vésubie* or *St. Martin-Lantosque* (3115 ft.; *Hôtel des Alpes*; *Hôt. de Paris*, &c.; *Eng. Ch. Service*), at the confluence of the two streams forming the *Vésubie*, a place growing in favour as a summer-resort from Nice. Many interesting excursions and ascents may be made hence: to the (2 hrs.) *cascade du Borréon* (115 ft. in height), formed by the stream which descends on the N.; to the *Madone de Fenestre* (3600 ft.), a pilgrim resort,  $\frac{1}{2}$  hrs. to the N.E., beyond the frontier, surrounded by an amphitheatre of mountains comprising the *Caval*, *Neiglier*, *Ponset*, *Colomb*, and *Gélas*; to the (2 hrs.) *Combe de Salèze*, to the left of the *Borréon* valley; to the *Tête de Piagù* (7685 ft.) and the *Tête de la Palù* (6990 ft.), to the left and right of the route to the *Madone* ( $2\frac{1}{2}$  hrs. each); to the ( $3\frac{1}{2}$  hrs.) *Sirolo* (3610 ft.), on the S.W., beyond *Venanson* (see above); etc. For details, see *Baedeker's Southern France*.

FROM NICE TO PUGET-THÉNIERS,  $36\frac{1}{2}$  M., railway in  $3\frac{1}{4}$  hrs. (fares fr. 95, 3 fr. 65 c.). — This line (*Ligne du Sud*) ascends the *Valley of the Var* and is of interest for the difficulties overcome in its construction. For a description of it, see *Baedeker's Southern France*. —  $36\frac{1}{2}$  M. *Puget-Théniers* (*Laugery*; *Croix de Malte*), with 1570 inhab., on the *Var*, is of little interest to the tourist.

CONTINUATION OF THE RAILWAY FROM NICE TO CANNES. — The first station beyond Nice is ( $25\frac{1}{2}$  M.) *Var*, where the *Nice Race-course* (p. 98) lies to the left and the *Jardin d'Acclimatation* (adm. 5 c.) to the right. We then cross the *Var*, an impetuous torrent which formed the frontier of France before the annexation of Nice in 1860. — 27 M. *St. Laurent du Var*. — 29 M. *Cagnes*; the little town, with an old castle of the *Grimaldi* (p. 94), lies on a hill to the right.

34 M. **Antibes** (*Hôtel des Aigles-d'Or*, Rue Thuret), a finely situated and fortified town of 7000 inhab., and a small seaport. It is the ancient *Antipolis*, a colony of the Massilians, founded to resist the Ligurian invasions. From this point there is a magnificent view as far as Nice, with its amphitheatre of mountains, snow-clad except in summer. The harbour is protected on the exposed side by a break-water, 1540 ft. in length, by Vauban.

The *Cap d'Antibes* or *de la Garoupe* is a peninsula about  $2\frac{1}{2}$  M. long, with luxuriant vegetation. *La Garoupe* (245 ft.), with a pilgrimage-chapel and a lighthouse, may be ascended in  $\frac{3}{4}$  hr. from Antibes. In this direction is the *Villa Thuret*, with a garden in connection with the *Jardin des Plantes* in Paris, open on Tuesdays. Near the end of the peninsula, about  $2\frac{1}{2}$  M. from Antibes, are several villas, one with the curious tomb of James Close, an Englishman. Another is the *Hôtel du Cap*, to which the nearest station is Juan-les-Pins (see below).

35 M. *Juan-les-Pins*. — 37 M. *Golfe-Juan-Vallauris*, on the *Golfe Juan*, where Napoleon landed from Elba in 1815.

41 M. **Cannes**, see *Baedeker's Southern France*.

## 18. From Genoa to Pisa. Riviera di Levante.

102 $\frac{1}{2}$  M. RAILWAY in 4-7 hrs. (fares 18 fr. 65, 13 fr. 5, 8 fr. 40 c.; express 20 fr. 50, 14 fr. 35 c.). The trains start from the *Stazione Piazza Principe* (local trains to *Chiavari* also from the *Stazione Piazza Brignole*, comp. the time-tables). Tickets to *Nervi* by the fast express are issued only as extensions of tickets to Genoa, on application being made immediately on the traveller's arrival in Genoa. — Finest views on the side of the train opposite to that on which passengers enter at Genoa. Travellers by the night-express, of course, miss all the scenery. Between *Nervi* and *Spezia*, however, the view is much interrupted by the numerous tunnels. Observe that it is dangerous to lean out of the carriage-window. — If time permit the traveller should drive from *Recco* to *Chiavari* (with ascent of the *Monte di Portofino*, p. 106) and from *Sestri* to *Spezia*. Carriage and pass from Genoa to *Spezia* (or vice versa), about 120 fr. A bargain should be made with the driver directly, without the intervention of the hotel portier.

*Genoa*, p. 64. The train backs out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (4-5 min.).

2 M. *Stazione Piazza Brignole*. To the left we obtain a view of the fortress-crowned heights around Genoa (comp. p. 67).

On the \*RIVIERA DI LEVANTE, or coast to the E. of Genoa, the vegetation is less luxuriant than on the Riviera di Ponente (p. 80) but the scenery is almost more striking. The line is carried through numerous cuttings and more than eighty tunnels, some very long. The villages present a town-like appearance, with their narrow streets and lofty houses, closely built on the narrow sea-board or in confined valleys, and mostly painted externally as at Genoa.

The train crosses the insignificant *Bisagno*, and passes under *S. Francesco d'Albaro* by means of a tunnel. 4 M. *Sturla*. To the right the Mediterranean; to the left the olive-clad slopes of the Apennines, sprinkled with country-houses. 5 M. *Quarto*. 6 M. *Quinto* (Alb. *Quinto*, with garden and sea-view), with numerous





villas, dense lemon plantations, and several fine palm-trees. In the foreground rises the promontory of *Portofino*. Three tunnels.

**7 $\frac{1}{2}$  M. Nervi.** — **Hotels.** \**EDEN HOTEL* (proprietor *Fanconi*), in a palatial style, on the hill above the town, with garden stretching to the sea, R. 3-8, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D.  $4\frac{1}{2}$ , pens. 8-15 (L. extra), bath 3, omn.  $1\frac{1}{2}$  fr.; \**GR. HÔT.-PENS. ANGLAISE*, in the main street, adjoining the park of the proprietor, the Marchese Gropallo, R. 3-6, L. 1, A. 1, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 9-15 fr.; *HÔT.-PENS. VICTORIA*, near the station and the sea, with shady garden, R. 2-5, L.  $1\frac{1}{2}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 8-12 fr. These three have lifts and are closed in summer. — \**HÔT. NERVI*, R., L., & A. 3-6, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 8-10 fr.; *ALB.-PENS. SVIZZERA*, with restaurant, R., L., & A.  $2\frac{1}{2}$ -3, B. 1, déj.  $2\frac{1}{4}$ , D.  $3\frac{1}{2}$ , pens.  $6\frac{1}{2}$ - $7\frac{1}{2}$  fr., these two at the corner of the main street and the street leading to the station; \**HÔT.-PENS. BELLEVUE*, in a picturesque situation on the road to S. Ilario, R.  $2\frac{1}{2}$ - $3\frac{1}{2}$ , L.  $1\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens.  $6\frac{1}{2}$ -8 fr.; *HÔT.-PENS. BEAURIVAGE*, on the way to Capolungo, pens. 7-9 fr.

**Pensions.** *Bonera-Palazzo Gnecco*, with large garden, in the W. of the town; *Villa Sanitas*, next the Villa Gropallo, 7-10 fr.; *Lindenberg*, near the Municipio, with garden, 7-8 fr.; *Villa Rosengarten*; *Villino Piccolo Eden*. — *Furnished Apartments* (800-1500 fr. for the season) and villas (2500-4000 fr.) are scarce. A doctor should be consulted as to situation.

**Physicians.** *Dr. Frech-Trinius*, *Dr. Ortenau*, *Dr. Schetelig*, *Dr. Laudien*, *Dr. Weissenberg*, all of whom receive boarders. — *Private Hospital* (12-14 patients; pens. 13-18 fr. daily), under *Dr. Frech-Trinius*, in the Villa Quisisana, in the garden of the Eden Hotel. — **Chemists:** one at the post-office; another opposite the Palazzo Gropolla. — **Telegraph Office** opposite the post-office. — *English Church Service* at the Eden Hotel. — *Visitors' Tax*, 1 fr. per week. — *Omnibus* from Nervi to Genoa 40 c.

**CLIMATE**, etc. Nervi, the most important winter-station on the E. Riviera, is hacked on the N. by *Monte Giugo*, and is sheltered on the N.W. by a spur of the *Monte Fascia* and on the W. by the promontory of *Portofino*, while it lies fully exposed to the S.E. wind. Its mean winter temperature (52° Fahr.) is almost the same as that of the W. Riviera, but the rainfall at Nervi is more copious and the periods of dry weather less prolonged. A feature of the place is the dust-free and sunny promenade, which runs along the shore above the rocky beach, and is protected by a lofty wall on the landward side. Pleasantly placed benches on the promenade and in the adjoining gardens afford resting-places for patients who wish to be much in the open air without taking active exercise. The choice of longer walks in the vicinity is limited.

*Nervi*, a small town with 2900 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter by English and Germans, as a health resort, and like Quinto and Sturla, by Italians in summer for the sea-bathing, but the beach is rocky. Among the villas the finest are *Villa Gropallo* (beautiful park, not always open; entrance by No. 55 in the main street; fee), *Villa Serra*, and *Villa Croce* (to the W., with superb grounds), all noteworthy for their luxuriant vegetation.

Besides the above-mentioned Coast Promenade, another charming walk may be taken by the picturesque road, which, beginning opposite the Villa Gropallo in the main street, ascends in curves to ( $\frac{3}{4}$  hr.) the church of *S. Ilario*, halfway up the *Monte Giugo* (1594 ft.). On the way, and from beside the church, we obtain admirable views as far as Portofino on the E., and of the Riviera di Ponente and the Ligurian Alps on the W. The footpath (short-cut) may be chosen for the descent.

The numerous tunnels that now follow sadly interfere with the enjoyment of the view. — 9 M. *Bogliasco*; 9 $\frac{1}{2}$  M. *Pieve di Sori*;



10½ M. *Sori*, beautifully situated, with a noble survey of sea and valley from the viaduct which passes high above the town and rivulet. — 13 M. *Recco*.

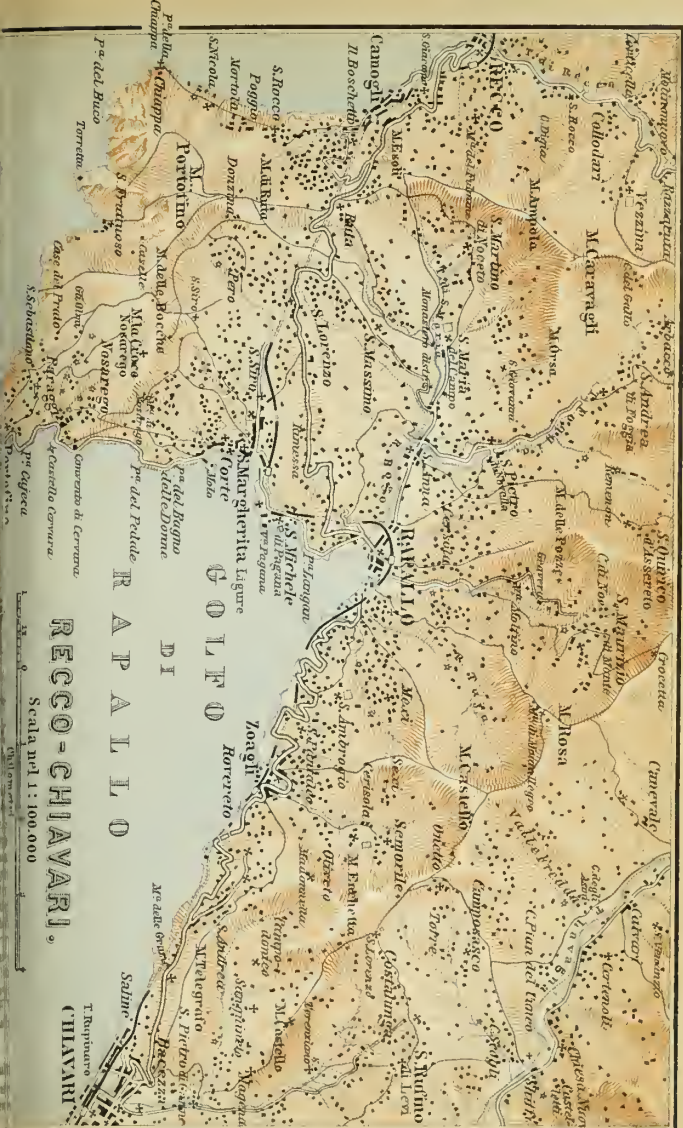
FROM RECCO TO RUTA, 2½ M.; omnibus and carriages (3 fr.) at the station. *Ruta* (Italia, déj. 2½, D. 3, pens. 6 fr., well spoken of; *Piccolo Hotel*, clean inn, outside the town, on the road to S. Margherita), grandly situated at the highest point of the high-road (see below), is the best starting-point for the ascent of the *Monte di Portofino* (2010 ft.; guide not necessary). A good footpath, commanding fine views of both the *Rivieras*, ascends in ½ hr. to the top of the ridge, ¾ hr. from the summit, with the *Telegrafo* or signal-station (no inn, provisions should be taken), which affords a magnificent survey of the Gulf of Genoa and as far as *Spezia* (Corsica is sometimes visible to the S.). — The descent to (1½ hr.) *S. Margherita* or *Portofino* (see below) is very interesting, though fatiguing. From the descent to *Portofino*, a footpath (guide desirable) leads to the right, 20 min. below the summit, to (½ hr.) *S. Fruttuoso* (*Trattoria*, unpretending), prettily situated between steep rocks on a bay at the S. side of the promontory. The church contains tombs (13-14th cent.) of the *Doria* family. A very rough path leads along the beach to *Portofino*, and it is advisable either to take a boat (2 fr.) or to return to the path mentioned above.

14½ M. *Camogli*, on the coast, to the right, whence another ascent to the promontory of *Portofino* (3 hrs.) begins. Beyond the long *Tunnel of Ruta*, penetrating *Capo S. Margherita*, the train reaches the fertile plain of *Rapallo*, with its numerous villas.

17½ M. *S. Margherita Ligure* (*Grand Hôtel*, closed at present *Hôtel Bellevue*, R. 3, B. 1½, D. 4½, pens. incl. wine 8 fr.; *Pens Sturm*; *Tratt. Colombo*; *Tratt. degli Amici*), a town of 3600 inhab. situated on the coast, to the right, below the railway, is frequented as a winter-resort and for sea-bathing. In the *Piazza Magenta* is a fountain with a statue of *Columbus* (1892), by the *Caffè Ligure* is a statue of *Mazzini*, at the harbour is a bronze statue of *Victor Emmanuel II.*, and in the *Via Principe Fed. Guglielmo* is a marble statue of *Cavour*. Many of the women are engaged in lace-making, while the men go in May as coral-fishers to the coasts of *Sardinia* and *N. Africa*.

On the fine road to *Rapallo* (see below), ½ M. off, is *Marchese Spinola Villa Pagana*, with a beautiful garden. — The *Monte di Portofino* (see above) may be ascended from *S. Margherita* in 2 hrs. — The *Excursion to Portofino* (boat 3-4 fr.; omnibus six times daily, 25 c.) is attractive. A good road runs to the S. along the shore, with views of the coast as far as the hills of *Spezia*, to the (½ hr.) suppressed monastery of *Cervara*, where after the battle of *Pavia*, *Francis I.* of France, when detained here by contrary winds on his way to *Madrid* as the prisoner of *Charles V.*, was once confined. Thence the road, passing the picturesque *Castle of Paragol* (Mr. Brown) and the hamlet of the same name on a little bay, leads (¾ hr.) *Portofino* (*Piccolo Hotel*, pens. incl. wine 6 fr.; *Alb. Delfino*, both unpretending; *Osteria della Stella*), a small seaport ensconced beneath the S.E. extremity of the promontory, with two old castles, now the property of Mr. Brown; the one situated at the extremity of the promontory (½ hr. from *Portofino*) commands a splendid prospect. — This excursion may be pleasantly prolonged by taking a boat (5-6 fr.) to (1¼ hr.) *S. Fruttuoso* (church, see above) and on to (¾ hr.) the *Punta della Chiappa*, the S.W. extremity of the promontory; thence on foot to *S. Rocco* (½ hr.) at *Camogli* (½ hr.; see above).

18½ M. *Rapallo*. — *Hotels*. GRAND HÔTEL DE L'EUROPE, with small garden and sea-view, R. from 2, L. ½, A. ½, B. 1½, déj. 3, D. 4½, per 8-12, omn. 1 fr.; \*ALB. & PENS. RAPALLO & DELLA POSTA, with sea view



REGGIO-CHIAVARI.

Scala nel 1 : 100.000

CHIAVARI

RAPALLO

GOLFO

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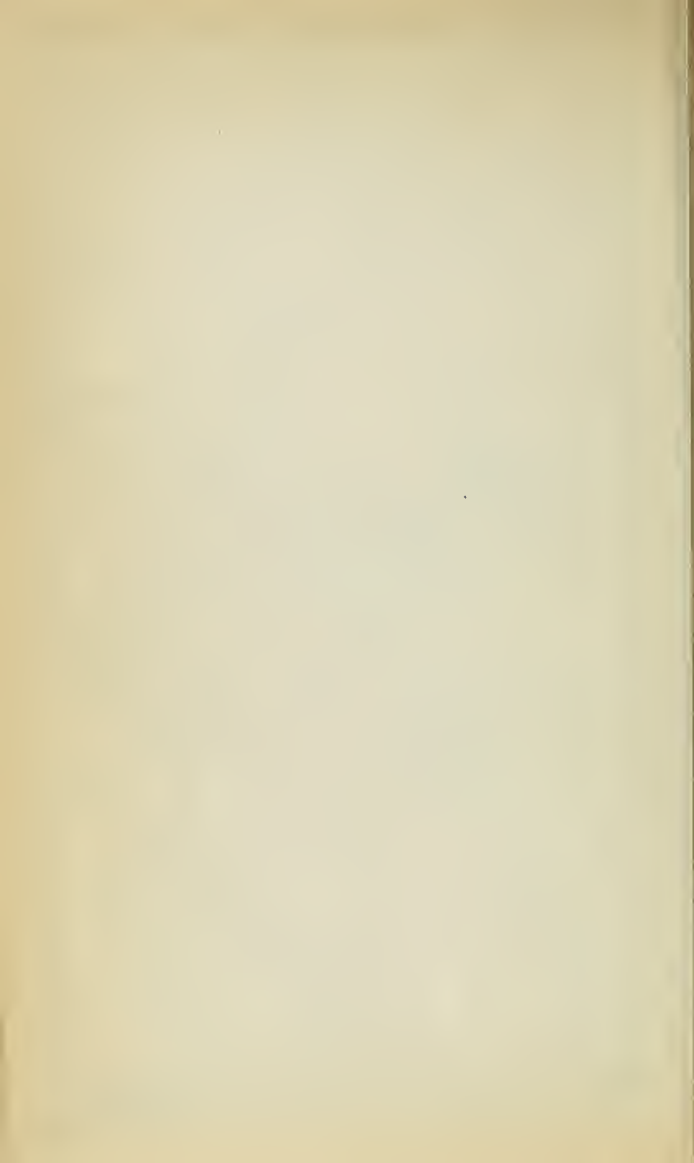
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R., L., & A. 2½-3, B. 1½, déj. 2½, D. 3½, pens. 6-9 fr., opposite the Europe; ALB. ROSA BIANCA, on the sea, pens. 6 fr., with good trattoria; ALB. MONT' ALLEGRO, unpretending, well spoken of. — *Physician*, Dr. Bruck. — *Lace* at Gaet. Vassallo's. — *Omnibus* to S. Margherita. — *Engl. Church Service* at the Hôt. Rapallo.

**CLIMATE.** Rapallo is surrounded on the N. by a semicircle of mountains, which unite with the promontory of Portofino on the W., to form a tolerable shelter against the wind. Rapallo is cooler, moister, and rainier than Nervi, but far excels it in the number of its attractive walks.

*Rapallo*, a small seaport with 2900 inhab., who make lace and do a brisk trade in olive-oil, has recently become a frequented winter-resort, owing to its agreeable climate and beautiful situation.

**EXCURSIONS.** By boat (1½ hr.; 3-4 fr.) or by road (6 M.) viâ *S. Michele* and *S. Margherita* to *Portofino* (p. 106). — Viâ *Ruta* to (2½ hrs.) *Recco*, p. 106. — To the valley of *S. Anna*, ½ hr. to the N.W. — To the N.E. is the pilgrimage-church of \**Madonna di Montallegro* (2015 ft.; Inn, R. 2-3, pens. 5-6 fr.), reached by one of several routes in 2½ hrs. (guide unnecessary), which commands a superb view to the N. and S. A path at the back of the hospice ascends to the top of the hill, where the view is still more extensive.

The district between Rapallo and Chiavari is one of the most beautiful in Italy, and should if possible be traversed by carriage (one-horse 8, two-horse 12 fr., in about 2 hrs.). — The next station after Rapallo is (21½ M.) *Zoagli*, a prettily situated little place, with a bronze statue of Conte Canevaro, founder of the hospital, and an interesting churchyard. The manufacture of satin is a house-industry here.

24½ M. *Chiavari* (*Fenice*; *Trattoria & Alb. del Negrino*), a town with 7700 inhab., near the mouth of the *Lavagna*, where the mountains recede in a wide semicircle, manufactures lace, light chairs (*sedie di Chiavari*), and silk, and builds ships. It contains a handsome new *Town Hall* and statues of *Garibaldi* and *Mazzini*, by *Rivolta*. Pretty gardens beside the station.

Chiavari is the starting-point for the ascent of the *Monte Penna* (5690 ft.; 9-10 hrs.). The route leads viâ *Borzonasca* (carriage-road; omnibus 80 c.) and *Sopra la Croce* (Locanda *Pittaluga*), whence a steep foot-path ascends to the summit (fine view of the Apennines and the sea).

25½ M. *Lavagna*, a ship-building place, ancestral seat of the Counts *Fieschi*, and birthplace of *Sinibaldo de' Fieschi*, professor of law at Bologna, afterwards Pope Innocent IV. (1243-54). — 27 M. *Cavi*. Then a long tunnel.

28½ M. *Sestri Levante* (\**Grand Hôtel Jensch*, new, pens. 7-10 fr.; *Hôt. de l'Europe*, pens. 7 fr.; *Hôt. Victoria*; *Pens. Suisse*, 5 fr.), a town with 2500 inhab., picturesquely situated on a bay and shut in by a promontory, has of late been visited as a health-resort (physician, *Dr. Sarnow*).

The HIGH ROAD FROM SESTRI TO SPEZIA, far superior to the railway in point of scenery (carriage and pair about 45 fr.; about 13 hrs.' walk), turns inland and after ½ hr. diverges to the right from the old road to Parma viâ *Casarza*, *Varese Ligure*, and *Borgotaro* (p. 310). It then winds up the cantily wooded mountains, affording a fine retrospect of *Sestri*. Below, to the left, is *Casarza*; and farther on, *Moneglia* (p. 108) is seen on the coast (to the right). Then a gradual ascent through a bleak district to the

*Osteria Baracca* (2235 ft.), whence we descend into a pleasant valley in which lies the village of *Carrodano*. After a slight ascent we next descend by *Pogliasca* to *Borghetto* (Café Conti, clean, with rooms) and the valley of the impetuous *Vara*, an affluent of the *Magra*. The road skirts the broad, gravelly bed of the river and then enters a wooded tract to the right. Beyond Baracca the sea is not visible until the last height before Spezia is attained at *La Foce* (p. 109), whence we enjoy a magnificent prospect of the bay and the precipitous *Alpi Apuane* (p. 109). We then descend by numerous windings to Spezia, which we enter by the *Porta Genovese*.

Beyond Sestri the mountains recede, and the train also leaves the coast for a time. Many tunnels. Several fine views of the sea and the rocky coast to the right. 31½ M. *Riva Trigoso*; 34½ M. *Moneglia*, close to the sea; 37½ M. *Deiva*, at the entrance to a side-valley; 39 M. *Framura*; 41 M. *Bonassola*; 43 M. *Lévento* (Alb. Nazionale; Alb. Levanto; Stella d'Italia), a small town of 1600 inhab., with old fortifications, a small *Giardino Pubblico*, and good sea-baths. Again a succession of tunnels. 46 M. *Monterosso*; 48 M. *Vernazza*; 50 M. *Corniglia*; 51¼ M. *Manarola*; 52 M. *Riomaggiore*. Before reaching Spezia four more tunnels, the last very long (7 min.).

56½ M. **Spezia.** — **Hotels.** \**CROCE DI MALTA*, facing the sea, R. 3-10. A. 1, L. ¾, B. 1½, déj. incl. wine 3, D. incl. wine 5, omn. 1, pens. 8-12 fr.: *ITALIA*, with \*Restaurant and sea-view, R., L., & A. 3½, omn. ¾ fr. — *ALB. ROMA*, with sea-view, R. 2-2½, L. ½, A. ½, B. 1, déj. 2, D. 3½, pens. 6-7 fr. tolerable; *GRAN BRETAGNA*, R., L., & A. 2½, B. ¾, déj. 2, D. 3, pens. 7 fr. mainly commercial, with a good trattoria frequented by Italian naval officers. *ALB. CONTINENTALE*, at the station; *POSTA*, Corso Cavour.

**Café.** *Café del Corso*, near the *Giardino Pubblico*.

**Baths.** Warm baths at the two first-named hotels and next door to the *Hôtel Italia*. — *Sea-baths* at the *Stabilimento Selene*, on the N. side of the gulf, and at *S. Terenzo* (p. 109).

**Post Office**, Corso Cavour (8-12 and 2-6). — **Telegraph Office**, Via d. Passano. — **Chemists.** *Fossati*, Via del Prione; *International Pharmacy* (English and German prescriptions), Via Chiodo 6.

**Theatre.** *Politeama Duca di Genova*, daily. — Music on Sun. and Thurs in the *Piazza Vitt. Emanuele*.

**Cabs.** Per drive 80 c., at night 1 fr.; with two horses 1 and 1¼ fr. Circular drive viâ *La Foce* and *Sarbia*, with one horse 7, two horses 10 fr. to *Porto Venere*, 8 and 12 fr.; to *S. Terenzio* and *Lerici*, 10 and 14 fr. carr. and pair to the top of the *Monte di Castellana* 20, to *Sestri Levante* 50 to *Genoa* 120 fr. (carriages at *L. Cecchi's*, Via Fazio, etc.). — **Omnibus** to or from the station 20 c., at night 30 c.; also to *Porto Venere*.

**Boat** with one rower, 1½ fr. the first hr., 1 fr. each additional hr. for 2 pers. 2 fr. and 1 fr. 20 c. each additional hr.; 3 pers. 2½ fr. and 1 fr. 40 c.; 4 pers. 3 fr. and 1 fr. 60 c.; 5 pers. 3½ and 2 fr.; to the *Stabilimento Selene* 30 c. (or 50, 60, 70, and 80 c.); to *Le Grazie* 1½ fr. (or 1 fr. 80, 2 fr. 2 fr. 30, 2 fr. 50 c.); to *S. Terenzo* 2 fr. (or 2 fr. 40, 2 fr. 80, 3 fr. 20, 3 fr. 80 c. to *Porto Venere* or to *Lerici*, 1 pers. 2½ fr., to *Palmaria* 3 fr. (each additional pers. ½ fr. more).

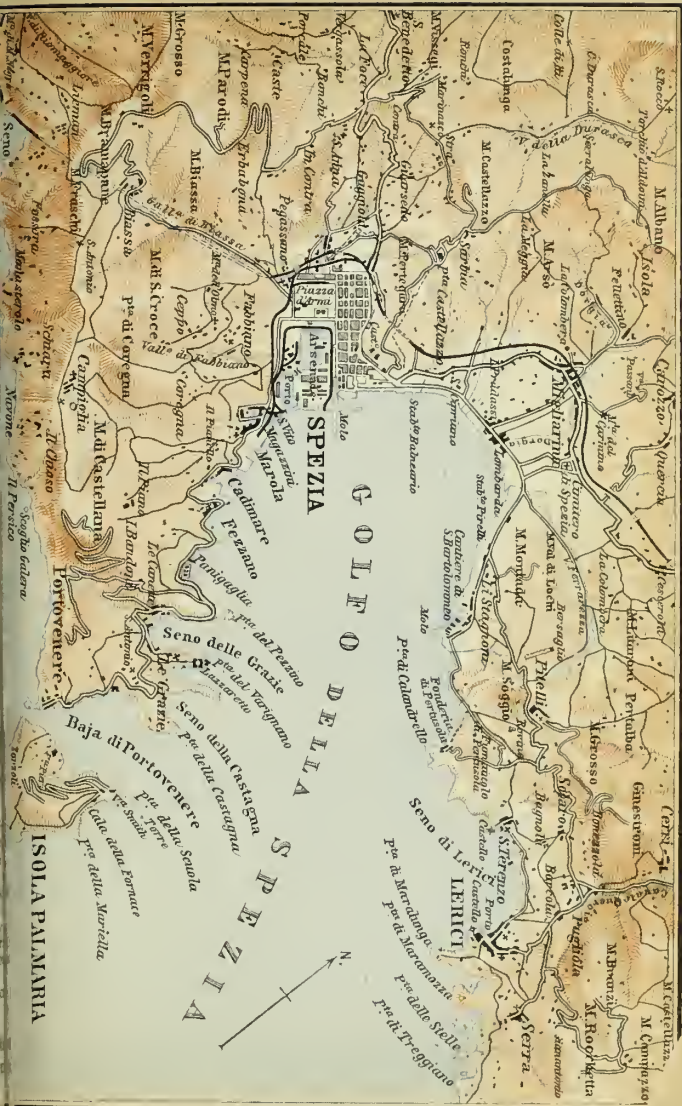
**Steamboats.** Viâ *Le Grazie* to *Porto Venere*, thrice daily in 1½ hr. fare 30 c. (not recommended for ladies); to *S. Terenzo* and *Lerici*, hour in summer, in ½-¾ hr., fare 30 c., there and back 50 c., at other seasons thrice daily, return-fare 60 c. (starting near the *Hôt. Croce di Malta*).

**English Church Service** in the *Hôtel Croce di Malta*. — **ENGLISH VICAR** CONSUL: *M. C. Gurney*, Esq.

N.B. Visitors must not approach within 300 yds. of the forts.

*Spezia*, a town with 45,500 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills fringed by pictu-







esque villages and crowned with forts. The climate is very mild, resembling that of Pisa (p. 362), so that Spezia is frequented as a winter-residence by the English and for sea-bathing in summer by the Italians. The chief centres of traffic are the Via Mazzini, on the coast, the neighbouring Piazza Vittorio Emanuele, in which is the attractive *Giardino Pubblico*, and the Via Chiodo. The harbour, one of the largest, safest, and most convenient in Europe, anciently praised by Ennius as the *Lunai Portus*, was surveyed by Napoleon I. as a war harbour, and since 1861 has been the chief war harbour of Italy. The entrance to the gulf is protected not only by several hill-forts, but also by the *Diga Subacquea*, an embankment nearly 2 M. long, constructed in 1874. Beside the latter, on the shore, are the two forts of *S. Maria* (W.) and *S. Teresa* (E.). The *Royal Dockyard* on the S.E. side of the town, constructed by General Chiodo (d. 1870), whose statue rises at the entrance, is a large establishment, 150 acres in extent (no admission). The marine artillery magazines in the bay of *S. Vito* cover an area of 100 acres. Spezia is also a trading and manufacturing place of some importance; and the construction of a commercial harbour, to the E. of the town, was begun in 1890.

EXCURSIONS. An admirable survey of the town and harbour is afforded by the *Giro della Foce* (carr., see p. 108; 2 hrs.' walk), a circular route leading to the hill of *La Foce* (790 ft.), on the road to Sestri Levante (p. 107) and returning via *Sarbia* on the ridge to the N.W. of Spezia. — To the S. of *La Foce*, reached by a good road, is the *Monte Parodi* (2200 ft.), commanding fine views. — A charming \*Excursion may be made to Porto Venere, either by steamer (p. 108) or via the high-road (7 M.), constructed by Napoleon in 1808-12 (carr. and omnibus, see p. 108), which describes a wide curve round the bay of *S. Vito*, with the arsenal, and then skirts the S. shore of the gulf, via *Marola*, *Fezzano*, *Panigaglia*, and *Le Grazie* (steamboat station, p. 108). *Porto Venere* (*Ristorante del Genio*, mediocre), on the site of the ancient *Portus Veneris*, with the remains of fortifications built by the Genoese in 1113, is celebrated, like the fortified island of *Palmaria* (613 ft.) immediately opposite, for a yellow-veined black marble, known as 'Portoro'. Charming prospect from the ruined church of *S. Pietro*, rising high above the sea, and supposed to occupy the site of the temple of Venus. Between two rocks beneath the church is the *Grotta Arpaja*, or 'Byron's Grotto' (inscription), where the poet is said to have written much of his 'Corsair'. — The ascent of the fortified *Monte di Castellana* (1670 ft.) is made from *Le Grazie* (see above) in 2 hrs. by means of a picturesque winding road (carriages require a permesso from the Direzione Territoriale del Genio in Spezia). Fine view of the sea and the Riviera from the top and during the ascent. — Several pleasant excursions may also be made on the N. side of the gulf by steamer (p. 108) or by carriage, the best being to *S. Terenzo* (sea-baths, p. 108), where Shelley passed his last days, and *Lerici* (Tratt. di Venezia), both on the *Bay of Lerici*. A little to the E. of *S. Terenzo*, on the road to *Lerici*, is the *Casa Maccarani*, formerly the *Casa Magni*, where Lord Byron lived in 1822. *Lerici*, with a small harbour and an old castle, was the capital of the Gulf of Spezia in the Middle Ages. A road leads from *Lerici* to (4½ M.) *Sarzana* (p. 110).

Railway from Spezia to Parma, see p. 310.

Soon after quitting Spezia we enjoy a beautiful view of the Gulf of Spezia to the right, and, to the left, of the jagged marble *Alpi Apuane*, the S.W. chain of the central Apennines, culminating in

the *Monte Pisanino* (6385 ft.). — Beyond several tunnels we reach (61 M.) *Vezzano Ligure* (p. 310), whence the line to Parma diverges to the N. — 62½ M. *Arcola*, with a conspicuous campanile. The train passes through a tunnel, and crosses the broad *Magra*, the ancient boundary between Italy and Liguria.

65½ M. *Sarzana* (*Alb. di Londra*), with 14,300 inhab., Rom. *Sergiana*, or *Luna Nova*, from its having succeeded the ancient *Luna*, with the picturesque fortification of *Sarzanello*, constructed by Castruccio Castracani (p. 374), was taken by the Florentines in 1467 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa, and then to Sardinia. *Sarzana* was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The handsome *Cathedral* of white marble, in the Italian Gothic style, begun in 1355, contains an ancient painted crucifix from Luni. In *S. Francesco* is the tomb of Castruccio Castracani (d. 1328), by Giov. di Balduccio, of Pisa.

The environs are fertile. Near (70 M.) *Luni* are the ruins of *Luna*. This ancient Etruscan town fell to decay under the Roman emperors; in the middle ages it was destroyed by the Arabs (1016); and its episcopal see was transferred to *Sarzana* in 1465. The ruins of an amphitheatre and a circus are still traceable. From *Luna* the district derives its name of *La Lunigiana*. — Among the mountains to the left the quarries of white marble are visible.

72 M. *Avenza*, a small town on the brook of that name, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of Massa. On the coast to the right is a small harbour for the shipment of the Carrara marble.

BRANCH RAILWAY in 16 min. (fares 60, 40, 30 c.) to (3 M.) —

*Carrara* (*Alb. della Posta*, well spoken of; one-horse carr. to Massa, 3-4 fr.), a pleasant little town with 11,900 inhab., most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting. So also the following churches: *S. Andrea*, in the Gothic style of the 13th cent., with interesting façade and good sculptures; *Madonna delle Grazie*, with sumptuous decorations in marble. The *Accademia delle Belle Arti* contains works by sculptors of Carrara and several Roman antiquities found in the quarries of Fantiscritti (p. 111) e.g. a basrelief of Jupiter with Bacchus.

A visit to the far-famed quarries (*Cave*) requires 2-3 hrs. at least (somewhat fatiguing). Guides 2-3 fr., but their services are not indispensable. Leaving the station, we follow the plane-tree avenue to the right and then, after crossing the usually scanty stream of the *Carrione* by a bridge to the right, proceed to the left by the *Via Vittorio Emanuele*, the principal street of the town, passing a marble statue of *Garibaldi* (left) by Nicoli (1889), and the theatre, to the *Piazza Alberica*, which is adorned with a statue of the Grand-Duchess *Maria Beatrice*, over life-size, erected in 1861. — Thence the *Via Alberica* leads to the right to the *Piazza dell'Accademia*, in which is the Academy (see above) and a marble statue of *Mazzini* by Al. Biggi (1892). — We follow the *Via S. Maria* to the end of the town and ascend the valley by the banks of the *Carrione*. At (¼ M.) a group of houses a path diverges to the right to large quarries of inferior marble, but we continue to follow the road, passing numerous marble cutting and polishing works. At the entrance to the (1 M.) village of *Torano*, w

turn to the right and climb the steep lanes to the marble railway (see p. 111), the metals of which we follow in the narrow shadeless upland valley, passing numerous quarries, to (1 M.) the station of *Piazza*. We may push on to the highest station (small restaurant), but the ascent is fatiguing, and should be attempted only when time is abundant. About 400 quarries with 5000 workmen are at present in operation. The working hours are from 7 or 8 a.m. to 4 p.m., so that the visit should be begun not later than midday. A horn is blown as a signal when the rock is about to be blasted. The blocks of marble are carried away partly by means of ox-waggons, partly by means of a railway (*Ferrovia Marmifera*), which sends branches into several of the lateral valleys. Visitors are sometimes allowed to ride on the trains (the tunnels are very cold). The quarries of *Monte Crestola* and *M. Sagro* yield the best and largest blocks of the finer marble (*marmo statuario*); the coarser variety is known as *marmo ordinario*. Pretty quartz crystals are offered for sale. The quarries of *Fanti-scritti*, 3 M. from Carrara, were worked by the ancient Romans.

76 $\frac{1}{2}$  M. **Massa** (\**Alb. Giappone*; omnibus from the station to the town and to Carrara), formerly the capital of the Duchy of Massa-Carrara, which was united with Modena in 1829, with 9000 inhab., is pleasantly situated amidst hills, and enjoys a mild climate. The handsome rococo *Château* (17th cent.; now the prefecture) was a summer-residence of Napoleon's sister Elisa Bacciocchi, Duchess of Massa-Carrara. The lofty situated *Castello* (now a prison) commands a splendid view (permesso at the prefecture). The marble-quarries rival those of Carrara.

Country fertile and well cultivated. The picturesque ruined castle of *Montignoso* occupies an abrupt height to the left. — 80 $\frac{1}{2}$  M. *Serravezza*, a pleasant summer-resort, with marble-quarries, lies 1 M. to the N.E. of the station.

*Serravezza* is the starting-point for the exploration of the S. portion of the *Alpi Apuane* (p. 109). In the centre of the mountains, on the S.W. slope of the *Monte Pania* (6100 ft.), lies the *Albergo Alpino* (2236 ft.), which may be reached from *Serravezza* in about 4 $\frac{1}{2}$ -5 hrs., and in about the same time from *Bagni di Lucca* (p. 379) or from the station of *Ponte a Mariano* (p. 379).

83 M. **Pietrasanta** (*Unione; Europa*), a small town (4000 inhab.) with ancient walls, beautifully situated, was besieged and taken by Lorenzo de' Medici in 1482. The church of *S. Martino (Il Duomo)*, begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by Stagio Stagi. Ancient iron and bronzes by Donatello in the Battistero. Campanile of 1380. *Agostino*, an unfinished Gothic church of the 14th cent., contains a painting by Taddeo Zacchia, of 1519. In the Piazza is the pinnacled *Town Hall*. Near Pietrasanta are quicksilver-mines.

89 $\frac{1}{2}$  M. **Viareggio**. — Hotels. \*HÔT. DE RUSSIE, on the beach, with a dépendance, R. 2 $\frac{1}{2}$ , L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B. 1, déj. 2, D. 4, pens. 9 fr.; LE DI ROMA; HÔT. D'ITALIE, R. 3-5, L.  $\frac{1}{2}$ , A.  $\frac{3}{4}$ , B.  $\frac{3}{4}$ , déj. incl. wine  $\frac{1}{2}$ , D. incl. wine 4, pens. 5-7 fr.; CORONA D'ITALIA; COMMERCIO; all these are near the beach; HÔT. VIAREGGIO; MISS HADEN'S PENSION, Via go Foscolo 62, close to the sea, pens. 5-6 fr. in summer, more in winter. Apartments moderate.

*Viareggio*, a small town on the coast (10,200 inhab.), and a sea-bathing place (*Stabilimento Nettuno; Balena*), has lately come into



favour as a winter-resort. The climate resembles that of Pisa. The celebrated pine-wood (Pineta), which forms a half-circle round the place from N.E. to S.W., shelters it from the wind.

A monument to *Shelley* (p. 372), by Urbano Lucchesi, was erected in the Piazza Paolina in 1894.

On the side of the pedestal, encircled by intertwined branches of oak and olive, is a book bearing on its cover the word 'Prometeo'. Above this is the following inscription: — '1894 to P. B. Shelley, heart of hearts, in 1822 drowned in this sea, consumed by fire on this shore, where he meditated the addition to 'Prometheus Unbound' of a posthumous page in which every generation would have a token of its struggles, its tears, and its redemption'.

Walks in the somewhat neglected grounds of the Piazza Azeglio on the shore, or on the long Molo, with its lighthouse (view). The S. portion of the Pineta, which extends along the coast for  $3\frac{1}{2}$  M., belonged to the Duchess of Madrid (d. 1893), first wife of Don Carlos, whose fine villa is about 3 M. from Viareggio. In the smaller and inferior part of the wood which belongs to the town are the ruins of a hippodrome. — Longer excursions to the beautifully situated *Camajore* (2 hrs.), and to the *Lake of Massaciuccoli*, near Torre del Lago (see below).

FROM VIAREGGIO TO LUCCA, 14 M., a branch-railway in  $\frac{3}{4}$ -1 hr. viâ (5 M.) *Massarosa* and ( $8\frac{1}{2}$  M.) *Nozzano*. From Nozzano we may visit the so-called *Bagni di Nerone*, a beautifully situated Roman ruin on the road from Viareggio to Lucca, not far from the above-mentioned *Lake of Massaciuccoli*. From Lucca (p. 373) to Florence viâ Pistoja, see pp. 380-387; to Bologna, see pp. 342, 341.

The line enters the marshy plain of the *Serchio*.  $92\frac{1}{2}$  M. *Torre del Lago*. At ( $97\frac{1}{2}$  M.) *Migliarino* we cross the Serchio.

$102\frac{1}{2}$  M. *Pisa* (p. 361). To the left, before the station, rise the cathedral, baptistery, and campanile. We then cross the Arno.

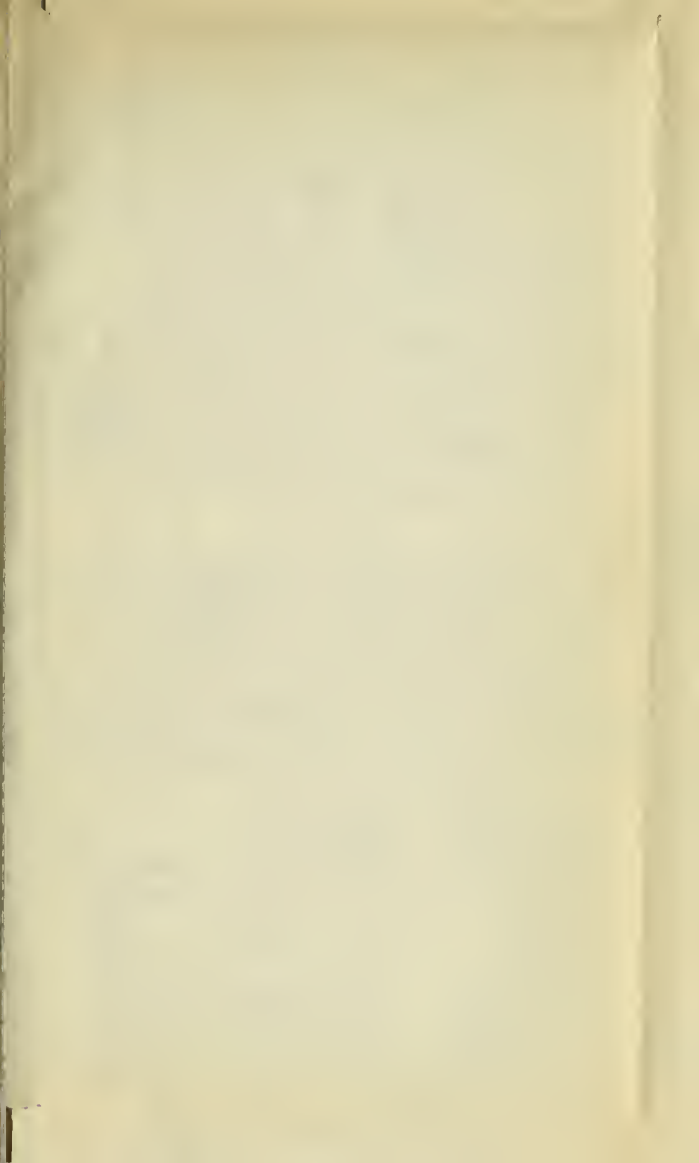
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The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of *Como, Milano, Pavia, Sondrio, Bergamo, Cremona, Brescia, and Mantova*, covering an area of about 9000 sq. M., and containing 3,713,331 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an antichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 al Sesia, in 1706 Alessandria, in 1736 Tortona and Novara, and in 1743 omodossola. The heart of the country, if we continue to use the mile, would then be the DISTRICT OF MILAN, or the tract lying between e Ticino, Po, and Adda. The three zones of cultivation are the same in Piedmont, *viz.* the region of pastures among the mountains, that the vine, fruit-trees, and the silk-culture on the lower undulating

country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The summers are hot and dry, rain being rare beyond the lower Alps, and falling more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines. The land, however, is more thoroughly irrigated than that of any other district in Europe, and the servitude of *aqueae ductus*, or right to conduct water across the property of others, has been very prevalent here for centuries. A failure of the crops indeed is hardly possible, except when the summer is unusually cold. Meadows yield as many as twelve crops in the year, their growth being unretarded by the winter. The so-called Parmesan cheese is one of the well-known products of Lombardy. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been largely superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime, that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, exclusive of the capital.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us, it was occupied by the *Etruscans*, an Italian race, which about the 6th cent. B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), and traces of their language still survive in the modern dialect of the country. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 220 that the *Romans* extended their supremacy to the banks of the Po. In the following century they constituted *Gallia Cisalpina* a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. From the 4th cent. on Milan surpassed Rome in extent, and in many respects, in importance also. It became an imperial residence and the church founded here by St. Ambrosius (who became bishop in 374), long maintained its independence of the popes. The Lombards made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774. The Lombard dialect also contains a good many words derived from the German (thus *bron*, *gast*, *grà*, *più*, *smessor*, *storà*, and *stosà*, from the German *Brunnen*, *Gast*, *Greis*, *Pflug*, *Messer*, *stören*, and *stossen*). The crown of Lombardy was worn successively by the *Franconian* and by the *German Kings*, the latter of whom, particularly the *Othos*, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibellin camp, Milan formed the headquarters of the former, and Cremona those of the latter party, and the power of the Hohenstaufen proved to be no match for the Lombard walls. The internal dissensions between the nobles and the townspeople, however, led to the creation of several new principalities. In 1287 *Matteo degli Visconti* of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 appointed governor of Lombardy by the German King. Although banished for a time by the Guelph family Della Torre, both he and his sons and their posterity contrived to assert their right to the Signoria. The greatest of the family was *Giovanni Galeazzo*, who wrested the reins of government from his uncle in 1385, and extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. Just, however, as he was preparing to go to Florence to be crowned king of Italy, he died of the plague in 1402, in the 55th year of his age. On the extinction of the Visconti family in 1447, the condottiere *Francesco Sforza* ascended the throne, and under his descendants was developed to the utmost that despotism which Leo describes as 'a state in which the noblest institutions prosper when the

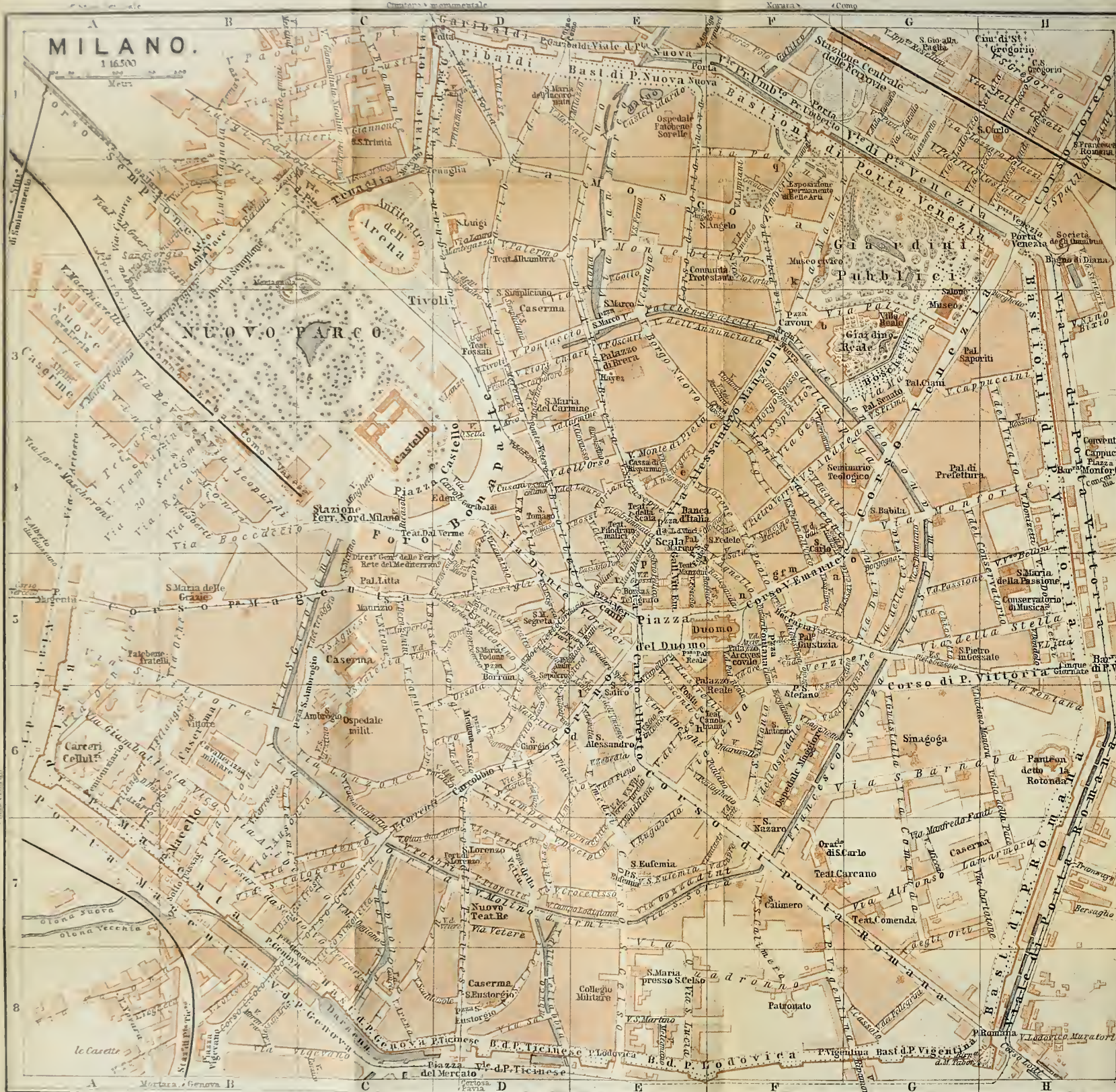




# MILANO.

1:65,000

Scale



Tramways  
a cavalli elettrico



prince is a good man; in which the greatest horrors are possible when the prince cannot govern himself; a state which has everywhere thriven in Mohammedan countries, but rarely in the middle ages in other Christian countries besides this'. In 1494 when *Lodovico il Moro* induced Charles VIII. of France to undertake a campaign against Naples, he inaugurated a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. In 1525 the battle of Pavia constituted *Charles V.* arbiter of the fortunes of Italy. In 1535, after the death of the last Sforza, he invested his son, *Philip II.* of Spain, with the duchy of Milan. In 1713 the Spanish supremacy was followed by the *Austrian* in consequence of the War of Succession. On four occasions (1733, 1745, 1796, and 1800) the French took possession of Milan, and the Napolconic period at length swept away the last relics of its mediæval institutions. Although *Napoleon* annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 36,000 sq. M. of Italian territory) to France, the erection of a kingdom of Italy contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches (about 32,000 sq. M.). Milan was the capital, and Napoleon was king, but was represented by his stepson *Eugène Beauharnais*. The *Austrian Supremacy*, which was restored in 1815, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (10th Nov., 1859), Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., and by him to Sardinia.

## 19. Milan, Ital. *Milano*.

**Arrival.** The *Central Station* (Pl. F, G, 1; Restaurant, high charges), a handsome and well-arranged structure, is decorated with frescoes by Pagliano, Induno, and Casnedi, and with sculptures by Vela, Strazza, Magni, and Tabacchi. Omnibuses from most of the hotels are in waiting (fare 1-1½ fr.). Fiacre from the station to any part of the town 1¼ fr. (also at night), each large article of luggage 25 c., small articles taken inside the cab free. Tramway into the town 10 c. (hand-baggage only allowed). — The *Stazione Ferrovie Nord* (Pl. C, 4), a secondary station for the lines to Saronno and Como (p. 140), to Erba (p. 145), and to Varese and Laveno (p. 157), is connected with the Piazza del Duomo by an electric tramway (10 c.). Portage to the town for luggage under 100 lbs. 50 c., according to tariff (from either station). — Railway-tickets may also be procured at the *Agenzia Internazionale di Viaggi* (Fratelli Gondrand), Galleria Vitt. Emanuele 22-24. — For the stations of the *Steam Tramways*, see p. 117.

**Hotels** (all those of the first class have lifts). \*CAVOUR (Pl. b; F, 3), in the Piazza Cavour, R. 4½, L. 1, A. 1, B. 1½ fr.; \*GRAND HÔTEL DE LA VILLE (Pl. a; F, 5), Corso Vittorio Emanuele, R. 3-15, L. 1, A. 1, B. 1½, D. 5, pens. 15, omn. 1½ fr.; \*GRAND HÔTEL MILAN (Pl. c; F, 3, 4), Via Alessandro Manzoni 29, with ticket and luggage office, R. 3½-7, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1, electric light 1, heating fr.; CONTINENTAL (Pl. e; E, 4), Via Alessandro Manzoni, also with electric lighting, R., L., & A. 4-8, B. 1½, déj. 3, D. 5, pens. from 10, omn. 1½ fr. — The following are somewhat less expensive: \*GRANDE BRETAGNE & REICHMANN (Pl. d; D, E, 6), Via Torino 45, with lift, R., L., & A. 4½-5½, B. 1½, déj. 3, D. 4, pens. 9, omn. 1 fr.; \*HÔTEL MÉTROPOLE, in the Piazza del Duomo, with lift and electric light, R. 2½-4, A. ¾, L. ¾, B. 1½, déj. 3, D. 5, pens. 9-12, omn. 1 fr.; REBECCHINO (Pl. p; E, 5), Via S. Margherita, with electric light and frequented restaurant, R., L., & A. from 4 fr., B. 1½, déj. 3, D. 5, pens. 12, omn. 1¼ fr. — \*EUROPA (Pl. f; E, 5), Corso Vitt. Emanuele 9, with lift and electric lighting, R. from 2½, L. ¾, A. ¾, B. 1½, déj. 3, D. 4, omn. 1, pens. 8-12 fr.; \*MANIN (Pl. k; E, 2), Via Manin, near the Giardini Pubblici, R. from 2½, L. ¾, A. ¾,

B. 1½, déj. 3, D. 4, pens. from 9½, omn. 1 fr.; \*ROMA (Pl. g; F, 5), Corso Vitt. Emanuele 7, with lift and restaurant, R. 2½, A. ¾, L. ¾, B. 1½, déj. 3, D. 4½, pens. 9-11, omn. 1 fr.; NAZIONALE, Piazza della Scala 4, with electric lighting, R., L., & A. 2½-3½, B. 1½, déj. 2½, D. 4, pens. 8-10, omn. ½ fr., well spoken of. — The following are all good Italian houses of the second class: \*POZZO (Pl. l; E, 6), Via Torino, R. 2½ fr. L. 60, A. 60 c., B. 1¼, déj. 2½, D. 4½, pens. 9, omn. 1 fr.; \*FRANCIA (Pl. m; F, 5), R. 2-2½ fr., L. 60, A. 60 c., déj. 3, D. incl. wine 4½, pens. 8-10, omn. 1 fr.; \*CENTRAL ST. MARC (Pl. h; E, 6), Via del Pesce, R. L., & A. from 2½, B. 1¼, déj. 2½, D. 4, pens. from 7, omn. ¾ fr. BELLA VENEZIA (Pl. i; E, F, 5), Piazza S. Fedele, R. 2½ fr., L. 60, A. 60 c., D. 4, omn. 1 fr.; \*ANCORA ET GENÈVE (Pl. n; F, 5), Via Agnello and Corso Vitt. Emanuele, R. 2-2½ fr., L. 60, A. 60 c., omn. ¾ fr.; \*ANGIOLI Via S. Protaso, R., L., & A. 2½, B. 1, déj. 3, D. 4, omn. ¾ fr.; LION ET TROIS SUISSES (Pl. o; G, 4, 5), Corso Vittorio Emanuele, at the corner of the Via Durini, R. 1½-2 fr., L. 60, A. 60 c., B. 1¼, déj. 2½, D. 3½, pens. 7, omn. ¾ fr.; \*BISCIONE & BELLEVUE, Piazza Fontana (Pl. F, 5), R., L., & A. 2½-3½, B. 1½, déj. 2½, D. 3½, pens. 8, omn. ½ fr. — Unpretending Italian hotels, with trattorie: \*HÔT.-PENSION SUISSE, Via Visconti 15, R. L., & A. 2-3, B. 1¼, déj. 2½, D. with wine 4, pens. 7 fr.; FALCONE, Via del Falcone, well spoken of; PASSARELLA, Via Passarella, R., L., & A. 2½, B. 1, déj. 2, D. 3½, pens. 7½, omn. ¾ fr.; PENS. VIVIANI, Via Gabri Casati, pens. 6-7 fr., A. 25, L. 30 c., well spoken of, all near the Piazza del Duomo; AGNELLO, Corso Vitt. Emanuele 2; \*COMMERCIO, Piazza Fontana, unpretending; HÔT. DU NORD, ALB. CONCORDIA, ALB. COMO (with pleasant garden), ALB. S. GOTTARDO, \*HÔT. TERMINUS (R., L., & A. 2½, D. 3½ fr.), all these near the central station; PENSION RAVIZZI, Via Solferino 11.

**Restaurants** (*Ristoranti, Trattorie*; comp. p. xix). \*Cova, Via S. Giuseppe near the Scala, with a garden (evening concerts; 10 c. added on each order) \*Biffi, \*Gambirinus-Halle (formerly *Gnocchi*), \*Savini, all three in the Galleria Vitt. Emanuele (see below); Accademia, Piazza della Scala; Orologio, behind the Duomo, charges reasonable. The above-mentioned second-class hotels are also restaurants. *Fiaschetteria Toscana*, behind the E. branch of the Galleria Vitt. Emanuele; good Tuscan wine.

**Cafés** (comp. p. xix). \*Biffi (concerts in the evening), Savini (see above), and Campari, all in the Galleria Vitt. Emanuele; \*Cova, Via S. Giuseppe (see above); Caffè Antille, Via Alessandro Manzoni, opposite the Hôtel de Milan; Martini, Accademia (see above), both Piazza della Scala; Carini, Piazza del Duomo; Eden, Via Cairoli (see below); the Café in the *Giardini Pubblici* (p. 136); delle Colonne, Corso Venezia 1. Beer in glass may be procured at most of the cafés. — Panetone is a favourite kind of cake, chiefly used during the continuance of the Carnival.

**Beer-Houses** (*Birrerie*; 'tazza' or small glass 35 c., 'tazza grande' or half-litre 55 c.). Gambirinus-Halle, Galleria Vitt. Emanuele (p. 122), Munich beer, concert in the evening; *Birreria Nazionale*, a large establishment in the Via Carlo Alberto, on the W. side of the Piazza del Duomo (Viennese beer); *Birreria Svizzera*, Via Cappellari, near the Hôtel Métropole; Boghetti, Via Principe Umberto 29; Culmbacher Bierhalle, Via Mercanti 1; Naef, Via Dante, cor. of the Via Cordusio; *Birreria della Scala*, Piazza della Scala; Spatenbräu, Via Al. Manzoni (also luncheon-rooms), well spoken of.

**Baths.** Società delle Terme, Foro Bonaparte; Corso Vittorio Emanuele 1, clean and not expensive; Via Annunziata 11; Bagni Dufour, Via S. Vittore; Tre Re, Via Tre Alberghi 24 (Pl. E, 6); Via Pasquirolo 11, etc. Swimming-Baths: \*Bagno di Diana (Pl. H, 2), outside the Porta Venezia (1 fr., including free conveyance by tramway from the Piazza del Duomo).

**Cabs** ('Cittadine' or 'Broughams'; a tariff in each vehicle). Per drive by day 1 fr., by night 1¼ fr.; from the station to the town 1¼ fr.; by the hour 1 fr., per hour 1½ fr.; each large article of luggage 25 c.

Electric Railway from the Piazza del Duomo through the Via Dante

to the Stazione Ferrovie Nord (Pl. C, 4) and on through the Via Vincenzo Monti to the Porta Sempione (Pl. B, 2); fare 10 c.

Tramways from the Piazza del Duomo to most of the city-gates, and to the station (fare 10 c., at night 20 c.); also round the town (*Tramvia di Circonvallazione*; from one gate to either of the next two 10 c.). A line is being made from the Central Railway Station to the Stazione Ferrovie Nord viâ the Porta Nuova. — Milan is also the centre of a network of STEAM TRAMWAYS, extending over almost the whole of Lombardy. The following are the principal lines diverging from Milan: 1. To *Monza* (p. 141; 1 hr.), starting from the church of S. Babila, Corso Venezia (Pl. G, 4); inside 30 c., outside 60 c. — 2. *Tramway Interprovinciale*, station in the Strada di Circonvallazione, outside the Porta Venezia (Pl. G, 1); lines to *Monza* and *Barzanò*; to *Vimercate*; to *Vaprio* (with branch from *Villafranca* to *Treviglio*, p. 183, and thence to *Bergamo*, p. 179); to *Lodi* (p. 299); and to *Caravaggio* (p. 176). — 3. To *Magenta* (p. 62) and *Castano*, starting outside the Porta Magenta (Pl. A, 4, 5). — 4. To *Seregno* (p. 142), and thence on the one side to *Carate-Brianza* (p. 148), on the other to *Giussano*, starting from the Porta Volta (Pl. D, 1). — 5. To *Melegnano* (p. 299), *S. Angelo Lodigiano* (p. 299), and *Lodi* (p. 299), starting outside the Porta Romana (Pl. H, 8). — 6. To *Pavia*, see p. 173. — 7. To *Saronno-Tradate* (p. 157) and to *Gallarate* (p. 160), starting from the Foro Bonaparte, at the corner of the Via Mercato (Pl. D, 3).

Post Office (Pl. E, 6), Via Rastrelli 20, near the cathedral, at the back of the Palazzo Reale, open from 8 a.m. to 9 p.m. — Telegraph Office (Pl. C, 5), near the *Borsa*, Piazza dei Mercanti 19, groundfloor.

Theatres. The *Teatro alla Scala* (Pl. E, 4), the largest in Italy after the S. Carlo Theatre at Naples, was built in 1778, and holds 3600 spectators. The opera and ballet are excellent, but performances take place during winter only; the interior is worthy of inspection (open 9-4; 1/2 fr.). — *Teatro Manzoni* (Pl. E, 5), Piazza S. Fedele, elegantly fitted up, good performances of comedy; *Teatro Lirico Internazionale* (on the site of the old T. Canobbiana), Via Larga (Pl. F, 6); *Teatro Dal Verme* (Pl. D, 4), operas and ballets, sometimes used as a circus; *Teatro Filodrammatico* (Pl. E, 4), Via Dalmazio, operas; *Teatro Milanese*, Corso Vittorio Emanuele, plays in the local dialect. — *Eden Theatre of Varieties*, Via Cairoli (Pl. D, 4); *Volta*, Via dei Ratti (Pl. E, 5).

Bankers. *Mylius & Co.*, Via Clerici 4 (Pl. E, 4); *Weill, Schott Figli, Co.*, Via S. Andrea 6 (Pl. F, G, 4); *Zacc. Pisa*, Via S. Giuseppe 4; *Von Miller & Co.*, Via Broletto 37; *Bellinzaghi*, Via Andegari 14. — Money-changers: *Minoletti*, Piazza Mercanti (Pl. E, 5); *Strada*, Via Manzoni, etc.

Booksellers. *Hoepli*, Corso Vitt. Emanuele 37; *F. Sacchi & Figli*, Via Margherita; *Dumolard*, Corso Vitt. Emanuele 21; *Gius. Galli*, Galleria Vitt. Emanuele 17 & 80; *Libreria Treves*, Gall. Vitt. Emanuele. — Newspapers. *Perseveranza* (10 c.); *Corriere della Sera*; *La Sera*; *Lombardia*; *Secolo*, etc.

Shops. The best arc in the Corso and the Galleria Vittorio Emanuele. The *Città d'Italia*, Piazza del Duomo, is an establishment in the style of the large Magasins at Paris. The *Silk Industry* of Milan, in which upwards of 200 considerable firms are engaged, is very important. The following are noted retail-dealers: *Cogliati & Co.*, Corso Vitt. Emanuele, joining the Hôtel de la Ville; *Osnago*, Via S. Radegonda 5, to the N. of the Cathedral; *Besozzi, Monghisoni, & Co.*, Corso Vitt. Emanuele 23. — Jewellers: *Bianchi*, Galleria Vitt. Emanuele. — Antiquities: *Vedova Arriani*, Via Senato; *Erei*, Via Monte Napoleone 26; *A. Cantoni*, Via Ugo Foscolo 1. — Optician: *Duroni*, Gall. Vitt. Emanuele 9. — Fancy Goods: *Gugliatti*, Corso Vitt. Emanuele, at the corner of the Via S. Paolo.

Cigars. Genuine havanas may be obtained at Galleria Vitt. Emanuele 90.

Physicians. *Dr. John Hill*, Via Principe Umberto 17; *Dr. Franciszi*, Via Monforte 6; *Dr. Lindner*, Via Senato 8a; *Dr. Fornoni*, Corso Vitt. Emanuele 26; *Dr. Schulte*, Via Cernaja; *Dr. A. Tilyer*, Via Monte Napoleone 16. — Private Hospitals: *Casa di Salute Parapini*, Via La Marmora, near the Porta Romana; *Asilo Evangelico*, Via Monte Rosa 12, outside Porta Magenta. — Chemists: *Valcamonica & Introzzi*, Corso Vitt.

Eman. 4; Zambelletti, Piazza S. Carlo, Corso Vitt. Emanuele (Pl. F, 4, 5); Talini, Via Alessandro Manzoni, opposite the Hôt. de Milan.

Cook's Tourist Office, Piazza del Duomo 45. — Goods Agents. *Fratelli Gondrand*, Via Tre Alberghi 3 (Pl. E, 6).

Permanent Art Exhibition, in the *Palazzo della Società per le Belle Arti*, Via Principe Umberto 32 (Pl. F, 2; open 10-4; 50 c.).

American Consul, *Chas. S. Hazeltine, Esq.*, Via Monte Napoleone 7. British Vice-Consul, *Alf. Edwards, Esq.*, Via Solferino 24; pro-consul, *Wm. M. Tweedie, Esq.*

English Church Service, Via Andegari 8, at 11 and 3. — *Waldensian Church*, Piazza S. Giovanni in Conca.

Collections and Objects of Interest. [Artists receive free admission to Leonardo da Vinci's Last Supper, the Salone, and the Certosa di Pavia on application at the office on the ground-floor of the Brera, while permission for the Brera itself and the Museo Poldi-Pezzoli is granted on the first floor. For a list of the national holidays, see p. xxii.]

*Ambrosiana. Library* shown daily, 10-3, Sun. and holidays 1-3, fee 1/2 fr.; open to students from Nov. 12th to Aug. 31st, daily, 10-3, except Wed., Sun., and festivals. *Pinacoteca*, Sun. 12-3, other days 10-3, 1/2 fr. from May 1st to Sept. 30th, Wed., 10-3, free; p. 129.

*Brera. Archaeological Museum*, daily, 12-3, 1/2 fr., free on Sun and festivals. *Library*, daily, 9 to 4 or 5, Sun. 10-2, closed on holidays. *Picture Gallery*, daily, 9-4 (Nov.-Feb. 9-3), 1 fr.; on Sun. and holidays, 12-3, free; p. 124.

*Last Supper of Leonardo da Vinci*, daily, 9-4, 1 fr.; Sun., 12-3, free; p. 131.

*Museo Borromeo*, Tues. & Frid., 2-4, fee (1/2-1 fr.); p. 130.

*Museo Civico*, daily, 11-4, 1/2 fr.; Sun. & Thurs., free; p. 137.

*Museo Poldi-Pezzoli*, daily, 9-4, 1 fr.; Sun. & holidays, 11-3, free; p. 125.

*Salone*, daily, 11-4, 1 fr.; Sun. & Thurs., free; p. 136.

Principal Attractions. 1st day, in the morning: \*Cathedral, ascen to the \*Roof; \*Galleria Vittorio Emanuele; Piazza de' Mercanti; \*Brera (picture-gallery); in the afternoon: S. Maria delle Grazie and \*Leonardo da Vinci's Last Supper; S. Ambrogio, the oldest of the churches; in the evening: walk in the Corso Vitt. Emanuele and Piazza del Duomo, or in summer in the Giardini Pubblici. — 2nd day, in the morning: S. Eustorgio; \*S. Lorenzo; S. Satiro; Ambrosiana (pictures); Museo Poldi-Pezzoli; in the afternoon: New Cemetery. — Excursion to the \*Certosa di Pavia (p. 133); to Monza (p. 141; steam-tramway).

*Milan* (390 ft.), Ital. *Milano*, surnamed '*la grande*', the *Mediolanum* of the Romans, which was rebuilt after its total destruction in 1162 by the Emp. Frederick Barbarossa, is the capital of Lombardy, the seat of an archbishop, the headquarters of an army corps, the chief financial centre of Italy, and one of the wealthiest manufacturing and commercial towns in the country, silk and woollen goods, gloves, carriages, machinery, and art-furniture being the staple commodities. It also exports a considerable amount of cheese, butter, eggs, poultry, and other country produce. The town is situated on the small river *Olona*, which, however, is navigable and is connected by means of the *Naviglio Grande* (p. 62) with the *Ticino* and *Lago Maggiore*, by the *Naviglio di Pavia* with the *Ticino* and the *Po*, and by the *Naviglio della Martesana* with the *Adda*, the *Lake of Como*, and the *Po*. It is 7 M. in circumference and ranks next to Naples and Rome in point of population, containing with the suburbs, and a garrison of 5000 men, 425,800 inhabitants. There are numerous German and Swiss residents.

The favourable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured



for it a high degree of prosperity. Under the *Romans* it was one of the largest cities in Italy (p. 114), but owing to its repeated destruction hardly a trace of that period has been left. In the 11th cent. it contained 300,000 inhabitants. Its heroic struggles against the German emperors are well known. With the exception of S. Ambrogio and a few other churches, the city was totally destroyed in 1162 by the emperor *Frederick Barbarossa*, but in 1167 it was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona. It was afterwards ruled by the *Visconti* (1294-1447), then by the *Sforza* family (1447-1535). Under the supremacy of the latter it attained the zenith of its reputation as a patron of art, having been the residence of *Bramante* from 1476 to 1500, and of *Leonardo da Vinci* in 1485-1500 and 1506-16. The most eminent of Leonardo's followers who flourished here were *Bernardino Luini*, *Cesare da Sesto*, *Giov. Ant. Boltraffio*, *Marco da Oggiono*, *Andrea Salaino*, *Giov. Pedrini*, *G. A. Bazzi* ('il Sodoma'), and *Gaud. Ferrari*. — Milan with the rest of Lombardy afterwards passed into the hands of the *Spaniards*, and in 1714 fell to *Austria*. In 1796 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of 17th May, 1848, compelled the *Austrians* to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859.

No town in Italy has undergone such marked improvement as Milan since the events of 1859. In the province of ART it has raised itself to the highest rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese SCULPTORS take great pride in their technical skill, and in effective imitations of nature. Among the best known are *Barzaghi*, *Argenti*, *Calvi*, *Astori*, and *Barcaglia*. — PAINTING is represented by *Bianchi*, *Pagliano*, *Bouvier*, *Segantini*, *Steffani*, *Didioni*, and others, but most of these artists seem to cultivate the modern Parisian style, and to be entirely oblivious of their glorious old national traditions.

The old part of the town, which consists partly of narrow and irregular streets and partly of handsome modern structures, is enclosed by canals. Beyond these have sprung up suburbs (*borghi*), named after the different gates (*Porta Venezia*, *Garibaldi*, *Sempione*, etc.).

The focus of the commercial and public life of Milan is the *Piazza del Duomo* (Pl. E, 5), which has recently been much extended, and is now enclosed by imposing edifices designed by *Mentioni* (p. 122). It is a centre for omnibuses and tramways.

The celebrated **Cathedral** (Pl. E, F, 5), dedicated '*Mariae Vascenti*', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates, is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. This huge structure covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 162 yds. in length, the transept 96 yds. in breadth, the façade 73 yds. in breadth; nave 57 ft. in height, 18 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 turrets, and the exterior with upwards of 2000 statues in marble. The stained-glass windows in the choir are said to be the largest in the world. The structure, which was founded by the splendour-loving Gian Galeazzo Vis-



conti in 1386, occupies the site of the early-Christian basilica of S. Maria Maggiore. The general style of the building is Gothic, but shows many peculiarities. The author of the original design is unknown. *Marco da Campione* and *Simone da Orsenigo* have been named, but without any positive proof. The latter superintended the building-operations after 1387. The building progressed but slowly, owing to the dissensions between the Italian architects and the German and French masters (*Heinrich von Gmünd, Ulrich von Füssingen, Jean Mignot*, and others), who were frequently called to their aid. About the year 1500 *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo* appear to have been associated in the superintendence of the building, and after them the work was conducted by *Dolcebuono, Cristofano Solari*, etc. The crypt and the baptistery the style of which is quite out of harmony with the general design of the building, were added in the second half of the 16th cent. by *Pellegrino Tibaldi*, who also laid down the marble pavement and designed a Baroque façade. The church was consecrated by S. Carlo Borromeo on Oct. 20th, 1577. The dome was begun in 1759 by the architects *Croce* and *Merula*, and was finished in 1775. The façade remained uncompleted, until in 1805 Napoleon (whose marble statue, in antique costume, is among those on the roof) caused the works to be resumed, according to Tibaldi's plan, with modification by *Amati*. The façade is about to be restored according to the plan of the young architect *Giuseppe Brentano* (d. 1889), whose design won the first prize in an open competition in 1888.

The church is cruciform in shape, with double aisles and a transept, the latter also flanked with aisles. The INTERIOR is supported by fifty-two pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 167). The band of brass in the pavement close to the entrance indicates the line of the meridian. RIGHT AISLE: Sarcophagus of Archbishop Aribert (1018-1045), above which is a gilded crucifix of the 11th century. Monument of Ott. Visconti (d. 1295) and Johannes Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394). Tomb of Cano Vimercati, by *Bambaja*. — RIGHT TRANSEPT (W. wall): Monument of the brothers Giacomo and Gabriele de' Medici, erected by their brother Pope Pius IV. (1564), the three bronze statues by *Leone Leoni* (Aretino). Tickets for the roof (25 c., see p. 121) are obtained near this monument. The staircase leading to the dome is in the corner of the side-wall. The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine reliefs by *Bambaja*, with a relief of the nativity of the Virgin by *Tartarini* at the foot. Adjacent is the Statue of St. Bartholomew by *Marc Agrate* (end of 16th cent.), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

The door of the S. SACRISTY (to the right, in the choir) is remarkable for its richly sculptured Gothic decorations (14th cent.). The \**Treasury* here (adm. 1 fr.) contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Aribert; a diptych of the 6th cent.; book covers adorned with Italian and Byzantine carving of the early middle

ages; ivory vessel belonging to Bishop Godfrey; a golden Pax by *Caradosso*; and lastly a statue of Christ by *Cristofano Solari*.

In the ambulatory, a little farther on, is a sitting figure of Martin V. by *Jacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Carracciolo (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520, by *Bambaja*. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir-windows, comprising 350 representations of scriptural subjects, were executed by *Alois and Giov. Bertini* of Guastalla during the present century; most of them are copies from old pictures. Before the N. SACRISTY is reached, the Statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The floor of this sacristy is also adorned with fine sculptures in marble.

In the centre of the N. TRANSEPT is a valuable bronze \*Candelabrum, in the form of a tree with seven branches, executed in the 13th cent., and decorated with jewels, presented by *Giov. Batt. Trivulzio*, in 1562.

LEFT AISLE: Altarpiece, painted in 1600 by *Fed. Baroccio*, representing S. Amhrogio releasing Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Nuptials of Mary, by *F. Zucaro*. The following chapel contains the old wooden *Crucifix* which S. Carlo Borromeo bore in 1576, when engaged, harefooted, in his missions of mercy during the plague. Adjacent, the Monument of Abp. Arcimboldi (ca. 1550), and by the wall the statues of eight Apostles (13th cent.). Not far from the N. side-door is the *Font*, consisting of a sarcophagus of S. Dionysius(?); canopy by *Pellegrino Tibaldi*.

In front of the choir, below the dome, is the subterranean \**Cappella* of S. Carlo Borromeo (p. 160), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N. and S. of the choir (open till 10 a.m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the \**Roof* and *TOWER* of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; open till an hour before sunset, in summer from 5 a.m.), where an excellent panorama of the Alps by F. Bozzoli may also be bought (also at *Pirola's*, Piazza della Scala 6; 1 fr.). As single visitors are not now admitted, except when other visitors are already at the top, a party of two or more must be made up. The well-informed guide demands 1 fr. per person for his services. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

VIEW. To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 2); between these two, lower down, the Superga (p. 38) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; to the left of the last the prominent Matterhorn; then the Cima di Jazzi, the Rahlhorn, and Mischabel; N.W. the Monte Leone near the Simplon; the Bernese Alps; N. the summits of the St. Gotthard and Splügen, and in the distance the Orlier. S. the Certosa of Pavia (p. 138) is visible, farther E. the towers and domes of Pavia itself, in the background the pennines. Perfectly clear weather is necessary to see all these points.

To the S., opposite the cathedral, stands the **Palazzo Reale** (Pl. I, F, 5, 6), built on the site of a palace of the Visconti in 1772, adorned with frescoes by Appiani, Luini, and Hayez, and containing several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336) and apse of the fine half-romanesque church of *S. Gottardo*, formerly the chapel of the Visconti. — Adjacent, on the E., is the large *Archiepiscopal Pal-*

*ace* (*Arcivescovado*; Pl. F, 5), by Pellegrino Tibaldi (1565), containing a fine court with a double colonnade and marble statues (Moses and Aaron) by Tantardini and Strazza. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 129), beyond which, the N.W., lies the *Piazza de' Mercanti* (p. 129).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the **\*\*Galleria Vittorio Emanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza del Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by the architect *Giulio Mengoni*, one of the most gifted of modern Italian architects who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,000*l.*), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre over which rises a cupola 180 ft. in height. The decorations are well-executed and bear testimony to the good taste of the Milanese. The octagon is adorned with frescoes, representing Europe, Asia, Africa, and America, while the frescoes on the entrance-arch are emblematic of Science, Industry, Art, and Agriculture. The gallery contains handsome shops, and is fitted with electric light.

The gallery is adorned with 24 statues of celebrated Italians: at the entrance from the Piazza del Duomo, Arnold of Brescia and G. B. Vico; in the octagon, on the right, Cavour, Emmanuel Philibert (p. 31), Vittor Pisano, Gian Galeazzo Visconti (p. 114); Romagnosi (p. 300), Pier Cappone, Macchiavelli, Marco Polo; Raphael, Galileo, Dante, Michael Angelo; Voltaire, Lanzone, Giov. da Procida, Beccaria; at the right lateral exit Benvenuto Cellini and Columbus, at the left lateral exit Ferruccio and Monforte; at the entrance from the Scala, Savonarola and Ugo Foscolo.

The **PIAZZA DELLA SCALA** (Pl. E, 4) is embellished with the **\*Monument of Leonardo da Vinci** (1452-1519) by *Magni*, erected in 1872. The statue of the master in Carrara marble, over life-size, stands on a lofty pedestal, surrounded by Marco da Oggiono, Cesare da Sesto, Salaino, and Boltraffio, four of his pupils, and adorned with copies of his principal works in relief. — In the piazza, to the N.W., is the *Teatro alla Scala* (p. 117). To the S.E. is the large **PALAZZO MARINO** (Pl. E, 4), in which the *Municipio* has been established since 1861, erected in 1558 from designs by Galeazzo Alessi. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of *Luca Beltrami*. The court is handsome.

Behind the Pal. Marino is the Piazza S. Fedele, with a monument to *Al. Manzoni* (p. 145) and, to the N., the Jesuit church of *S. Fedele* (Pl. E, F, 4), erected by S. Carlo Borromeo in 1569 from designs by *Pellegrino Tibaldi*, containing a sumptuous high-altar. The adjoining *Palazzo del Censo ed Archivio*, formerly the Jesuit college, contains part of the government archives, chiefly documents relating

to the history of Milan. — To the N. of this point is the *Via degli Omenoni* with the palace of the same name (No. 1), erected by Leone Leoni and adorned with Caryatides. The *Via degli Omenoni* ends in the *Piazza Belgiojoso*, which contains the *Palazzo Belgiojoso* (No. 2) and Manzoni's house (No. 3).

Adjacent, *Via Morone*, No. 10 (Pl. F, 4), is the \***Museo Poldi-Pezzoli**, bequeathed to the town by Cav. Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections include valuable pictures, arms and armour, and small objects of antiquity (adm., see p. 118; catalogue 1 fr.).

**First Floor.** In the library (to the left) is a portrait of an ecclesiastic, by *Ribera*. — The next two rooms contain nothing of importance. — **SALA DORATA** (to the right). In the cases at the window to the left, antique gold ornaments and silver plate, goldsmith's work of the 16-18th cent.; in the centre-cases, Romanesque crosses and reliquaries, valuable vessels embellished with gems and enamelling; in the last case, Roman and Oriental bronzes, antique glass, etc.; below the mirror, cloisonné enamel from China, Persian weapons. Among the pictures the following are most noteworthy: \*21. *Piero della Francesca*, Portrait of a woman; 19. *Vinc. Foppa* (*Ambrogio de Predis?*), Portrait; 20. *Crivelli*, Christ and St. Francis; 7. *Botticelli*, Madonna; 18. *Girolamo da Santa Croce*, Portrait; 16. *Luini*, Betrothal of St. Catharine. The room also contains fine wood-carvings, arpets, Dresden, Chinese, and Sèvres porcelain, etc. — **SALA NERA.** Pictures: 23. *Early Flemish Master*, Annunciation; 31. *V. Foppa*, Madonna; 24. *Signorelli*, St. Barbara; 25. *Borgognone*, St. Catharine; *Andrea Solario*, 26. John the Baptist (1499), 29. St. Catharine. Also a marble statue by *Bartolini*, representing Reliance upon God. — **STANZA DA LETTO.** Pictures: 33. *Bernini*, Portrait of Cav. Poldi-Pezzoli; 35. *Imitator of Botticelli*, Descent from the Cross. Venetian glass. — **I. STANZA A QUADRI:** 62. *Marco Palmezzano*, Portrait; 56. *Domenichino*, Cardinal; 57. *Elsheimer*, Landscape with Diana. — **II. STANZA A QUADRI:** 83. *Ant. da Murano*, Madonna enthroned; *Luini*, 84. Tobias, 85. St. Jerome; no number, *Gaud. Ferrari*, Madonna with angels: *Lart. Montagna*, 98. St. Jerome, 100. St. Paul; \*106. *A. Solario*, Ecce homo; above, *Solario*, SS. Jerome and Anthony; 108bis. *Andrea Correggliagli*, Portrait of a man; above, *Cosimo Tura*, A canonized bishop; 109. *Poltraffio*, Madonna; above, \**Cima da Conegliano*, Angel's head; 111. *Lor. Costa*, Saint. — **III. STANZA A QUADRI:** 122. *Mantegna*, Madonna; 125. *Luini*, Christ bearing the Cross and the Virgin Mary; \*127. *Carpaccio*, Venetian senator; \*130. *A. Solario*, Flight into Egypt (1515); 138. *School of Leonardo da Vinci*, Madonna; \*139. *Fra Bartolommeo*, Small altar-piece, with the Madonna and saints within and the Annunciation without (1500); 142. *Romanino* (not *Moretto*), Madonna with saints in an attractive landscape; 150. *Pietro Perugino*, Madonna with angels; 146. *Carpaccio*, Samson and Delilah; 149. *Venetian School* (signature Giov. Bellini is forged), Pieta. — We now return and enter the **ARMOURY** to the right.

The *Via Alessandro Manzoni* leads hence to the right to the *Via degli*, in which (No. 11) stands the *Casa Taverna* or *Ponti*, with a fine portal and an admirably restored court of the 16th century.

We next proceed from the *Piazza della Scala* to the N. by the *Via S. Giuseppe* (Pl. E, 4) and *Via di Brera* to the *Brera*. In the *Via del Monte di Pietà*, the second side-street on the right, is the handsome new *Cassa di Risparmio*, or savings-bank, by *Balzaretti*.

The \***Brera** (Pl. E, 3), or *Palazzo di Scienze, Lettere ed Arti*, formerly a *Jesuits' College*, contains the *Picture Gallery* described on p. 124, the *Library* founded in 1170 (300,000 vols.; adm., see



p. 118), a *Collection of Coins* (50,000), the *Observatory*, a collection of *Casts from the Antique*, and an *Archaeological Museum* (p. 128).

In the centre of the handsome COURT by *Richini* is a bronze statue of \**Napoleon I.*, as a Roman emperor, by *Canova*, considered one of his finest works. By the staircase, to the left, the statue of the celebrated jurist *Beccaria* (d. 1794), who was the first scientific questioner of the wisdom of capital punishment. The court is also adorned with several other statues.

The staircase ascends to the first floor, on which is the \*PIETUR GALLERY or *Pinacoteca* (adm., see p. 118; catalogue 1½ fr.). — The gem of the collection is *Raphael's Sposalizio* (No. 270), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes saw out of churches, are also very valuable. The authenticity of the Head of Christ (No. 267) ascribed to *Leonardo* is open to considerable doubt. Among the oil-paintings, No. 265 by *Bernardino Luini* is a very meritorious work, and among the frescoes, Nos. 47 and 52 by the same master. The most interesting works of the early Italian school are Nos. 264, 273, and 282 by *Mantegna*. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (who flourished in 1468-93; 2nd room), a master who connects the Paduan school with that of Venice. The most notable works of the latter school are No. 168 by *Gentile Bellini*, Nos. 284 and 26 by *Giovanni Bellini*, and Nos. 19 and 300 by *Cima da Conegliano*, and of a later period No. 209 by *Bonifazio I.*, Nos. 248 and 288b by *Titian*, and Nos. 253, 254, 255 (7th room) by *Lorenzo Lotto*, rivalled by *Giov. Batt. Moroni* (No. 214) of Bergamo. No. 456 by *Domenichino*, and No. 331 by *Guercino*, represent the Italian masters of the 17th century. The most important works of foreign schools are No. 447 by *Rubens*, No. 446 by *Van Dyck*, and No. 44 by *Rembrandt*. Each picture bears the name of the painter.

I. AND II. ANTE-CHAMBERS: 2-70. Frescoes by *Bernardino Luini*, some of them approaching the genre style (Nos. 2, 11, 13 scenes from the life of Mary (5, 19, 42, 43, 51, 63, 69, 73) \**Madonna with St. Anthony and St. Barbara* (47), *God the Father* (48), *Angels* (14, 26, 45, 49, 54, 68), and \**St. Catharine placed in her sarcophagus by angels* (52; with the inscription K. V. S. Ch., i. e. 'Katharina Virgo Sponsa Christi'); *Bramantino* (4); *Marco d'Oggiono* (15, 20, 33); *Foppa*, *St. Sebastian* (71); *Gaudenzio Ferrari*, *Adoration of the Magi* (25). — To the left of this room is the APPENDICE AL VESTIBOLO, containing a continuation of the frescoes. To the right, 19. *Borgognone*, *Madonna and angels*; 15. *Vin. Foppa*, Same subject; on the exit-wall, 13. *Bern. Luini*, *Madonna with saints and the donor*. — Adjacent is the GALLERIA OGGIONE. On the entrance-wall, *Coronation of the Virgin*; above, *Pietà*, both by *Carlo Crivelli*; to the right, 24. *Bern. Luini*, *Madonna*. — We return to the II. Ante-Chamber and enter —



Room I. Opposite the entrance, 87. *Bernardino de' Conli*, Madonna, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico Moro, his wife Beatrice, and their two children; 75. *Borgognone*, Coronation of the Virgin (1522); 88. *Salaino*, Madonna with saints; 96. *Marco da Oggiono*, Fall of Lucifer; 98. *B. Luini*, Madonna with saints; left wall, 107. *G. Ferrari*, Martyrdom of St. Catharine; on the entrance-wall, 139. *Nuvolone* (17th cent.), The artist's family. To the left is —

Room II. To the right of the entrance, 159. *Gentile da Fabriano*, Coronation of the Virgin; 162. *Ant. and Giov. da Murano*, Madonna with saints; \*167. *Bart. Montagna*, Madonna enthroned, with angels and saints, one of the artist's masterpieces (1499).

\*168. *Gentile Bellini*, Preaching of St. Mark at Alexandria.

In this piece we 'perceive that the art of Gentile (brother of Giovanni) in the eve of his death was better than it had ever been before. . . . The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power. — *'History of Painting in North Italy'*, by Crowe and Cavalcaselle.

172. *Palma Vecchio*, Adoration of the Magi (completed by *Cariani*?); 175. *Giac. Francia*, Madonna and saints; 178. *Palmezzano*, Coronation of the Virgin; 176. *Niccolò Rondinelli*, Madonna enthroned with four saints; \*179. *Ercole de' Roberti*, Same subject; 81. *Giac. Francia*, Madonna and saints; 177. *Rondinelli*, John the Evangelist appearing to Galla Placidia (p. 349); 186. *Garofolo*, Pietà; \*187. *Fra Carnevale (Piero della Francesca?)*, Madonna with saints and Duke Federigo da Montefeltro; 188. *Giov. Sanli* (Raphael's father), Annunciation; 189. *C. Crivelli*, Christ on the cross; \*191. *Cima da Conegliano*, SS. Peter Martyr, Augustine, and Nicholas of Bari; 190, 194. *Gentile da Fabriano*, Two saints; 193. *C. Crivelli*, Madonna and Child; 195. *Timoleo Viti*, Annunciation, with John the Baptist and St. Sebastian; 197 bis *Luca Signorelli*, Madonna enthroned, with four saints (restored); 202. *Frol. Genga*, Madonna and saints.

Room III. To the left, 206. *Morello*, Madonna on clouds, with SS. Jerome, Anthony Abbas, and Francis (the Madonna injured); \*209. *Bonifazio the Elder* (d. 1540), Finding of Moses in the ark of bulrushes, in the style of Giorgione; 212. *Paris Bordone*, Baptism of Christ; 213. *P. Veronese*, Christ at the house of Simon the Pharisee; 215. *Bonifazio II.*, Christ at Emmaus; 216. *Paris Bordone*, Descent of the Holy Ghost; 217. *Jac. Tintoretto*, Pietà; \*214. *Morello*, Navagiero, Podestà of Bergamo (1565); 218. *Moroni*, Assumption of the Virgin; *P. Veronese*, \*219, 220, 221. Adoration of the Magi, with SS. Gregory and Jerome to the left and SS. Ambrose and Augustine to the right; 230. *Jac. Tintoretto*, SS. Helena, Nicarius, Andrew, and Barbara; \*227. *Paolo Veronese*, SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the best 'conversazione' piece (see p. 242) by this master; 234 bis

*Jac. Tintoretto*, Finding of the body of St. Mark; 234. *Girol. Savoldo*, Madonna and saints.

Room IV. To the left, *Moretto*, 235. St. Francis of Assisi 239. Assumption of the Virgin; 242. *Paris Bordone*, Madonna and saints; 244. *Lor. Lotto*, Pietà; \*248. *Titian*, St. Jerome, a characteristic example of his later style (about 1560); 247, 249 *Titian* (?), Portraits.

In the adjoining ANTE-ROOM: 266. Copy of *Michael Angel* (not *Raphael*), The Shooting of the Gods (original at Windsor Castle); 272. *Giotto*, Madonna (wings in the Academy of Bologna see p. 339); 274, 279. *Gentile da Fabriano*, Saints; 10. *Timoteo Viti*, Madonna and saints. — We now turn to the left into —

Room V, which contains the chief treasures of the collection To the left, \*288bis. *Titian*, Portrait of Count Porzia (of the master's middle period); 288. *Vitt. Carpaccio*, St. Stephen and the Scribes 328. *Lor. Costa*, Adoration of the Magi (1499); 261. *Giov. Bellini*, Madonna (an early work, with a Greek inscription); 100. *Giov. Pedrini*, Mary Magdalen; 264. *Mantegna*, Large altar-piece in twelve sections, at the top Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 2 years old; \*265. *Luini*, Madonna in an arbour of roses; \*267. *Leon. da Vinci* (?), Head of Christ; 263bis. *Franc. Napoletano* (a little-known pupil of *Leon. da Vinci*), Madonna.

\*\*270. *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of S. Francesco in Città del Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugia* (now at Caën), in whose studio *Raphael* then worked. 'In both paintings the top is rounded, and in both a small polygonal temple, a charming forecast of *Bramante's* buildings, rises in the background. The central part of the foreground is occupied by the long-headed high-priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of *Raphael's* work, however, divulges so many points of divergence, as to make the observer almost oblivious to its *Peruginesque* character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — '*Raffaël und Michelangelo*', by *Prof. Anton Springer*.

262bis. *Borgognone*, Madonna with a Carthusian and St. Catherine; 262. *Luca Signorelli*, Scourging of Christ (an early work).

273. *Mantegna*, Pietà, painted about 1474.

'It is a picture in which *Mantegna's* grandest style is impressively foreshortened with disagreeable boldness, but with surprising truth studied from nature, and imitating light, shade, and reflection with carefulness and perseverance only equalled by *Leonardo* and *Dürer*; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — *C. & C.*

280. *Andrea Solario*, Portrait; \*282. *Mantegna*, Madonna in a nimbus of angels' heads, a work of surpassing beauty; 282bis. *Sodoma*, Madonna with the Lamb, painted under the influence of *Leonardo da Vinci*; 106bis. *Gaud. Ferrari*, Madonna; 315. *Liberale da Verona*, St. Sebastian; \*106. *A. Solario*, Madonna with SS. Joseph and Jerome (1495; restored).

Room VI. Over the door, 406bis. *Girol. da Treviso*, Pietà; \*283. *C. Crivelli*, Madonna and saints (1482); \*284. *Giov. Bellini*, Pietà, an early and genuinely impassioned work; 286, 289. *Cima da Conegliano*, Saints; 287. *Stefano da Zevio*, Adoration of the Magi (signed, 1435); 290. *Palma Vecchio*, SS. Helena and Constantine, Rochus and Sebastian; 296. *Franc. Morone* (not *Moroni*), Madonna enthroned; \*297. *Giov. Bellini*, Madonna (a late work; 1510); *Cima*, \*300. SS. Peter, Paul, and John the Baptist, 302. St. Jerome.

Room VII. 199bis. *Torbido*, Portrait; 306bis. *Paris Bordone*, love-scene; 307. *Vitt. Carpaccio*, Presentation in the Temple.

*Lorenzo Lotto*, \*253. Portrait of a woman, \*254, \*255. Portraits of men.

'The fine-chiselled features (of No. 253), extremely pure in drawing, harm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparency; and masterly transitions lead the eye from opal lights into rich and coloured shadows. Half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with fox skin collar; he is bare-headed and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — *C. & C.*

Room VIII: 324. *Guido Reni*, SS. Paul and Peter; 326. *Franc. Albani*, Dance of Cupids; 331. *Guercino*, Abraham and Hagar; 333. *Dosso Dossi*, St. Sebastian; 334. *Fr. Francia*, Annunciation (retouched).

Room IX: 346. *Jan van der Meer of Haarlem* (not *Hobbema*), forest landscape; 352, 353. *Bernardino Bellotto* (*Canaletto*), Landscapes (from the environs of Varese); 367. *Jan Brueghel*, Village street (1607); 370, 381. *J. Fyt*, Game; \*449. *Rembrandt*, The artist's sister (an early work; 1632); \*446. *A. van Dyck*, Portrait.

Room X: to the left, 390. *Velazquez* (?), Dead monk; 391. *Salvator Rosa*, St. Paul the Hermit; 447. *Rubens*, Last Supper; 448. *Snyders*, Stag-hunt; 442. *A. van Dyck*, Madonna and Child, with St. Anthony of Padua; 443. *Jacob Jordaens*, Abraham's sacrifice; 428bis. *Giulio Campi*, The Virgin enthroned, between two infants and the donor (1530); 424. *L. Cambiaso*, Adoration of the shepherds; 423. *Castiglioni*, Exodus of the Israelites; 432. *Raphael Mengs*, Annibali the musician (1752); 415. *Sassoferrato*, Madonna; further on, 402. *Pietro da Cortona*, Madonna and saints; 401. *Gasp. Poussin*, Forest landscape.

Room XI: on the right, 479. *Luca Longhi*, Madonna with St.

Paul and St. Anthony of Padua (1538); 463. *Ann. Curracci*, Chris and the woman of Samaria; 456. *Domenichino*, Madonna with St John the Evangelist and St. Petronius.

Room XII: By the window, Busts of Manzoni by *Strazza* and Hayez by *Argenti*; by the opposite wall, bust of Longhi by *Pacetti*.

To the left, farther on, are several rooms (usually closed) containing modern pictures, sketches of academicians, casts from the antique, Renaissance and modern sculptures. (An annual exhibition of art takes place in these rooms, generally in September.) — Room XX: by the rear-wall, *Canova*, Vestal Virgin; *Thorvaldsen*, The Graces and Cupid. — The last but one of the rooms (XXIII) with modern pictures contains portraits, the best of which are those of Niccolini by *Ussi*, Cavour and Manzoni by *Hayez*, and D'Azeglio by *Sala*.

The MUSEO ARCHEOLOGICO on the groundfloor (adm., see p. 118 entrance in the small Piazza di Brera, or through a passage to the right on the groundfloor) contains a rich but imperfectly arranged collection of antique, mediæval, and modern works of art, including some fine Renaissance sculptures.

I. Room. Wall of the door (right): Sculptures from Porta Tor (12th cent.) below a terracotta arch; by the last pillar, late-Greek tomb relief; adjoining it a Renaissance 'putto'. Window-wall: Mediæval sculpture from the tympanum of a church; in the middle, four ancient porphyry columns from S. Cristoforo. Next wall: Roman and mediæval architectural fragments. Fourth wall: Portions of the monument of Gaston de Foix (who fell at the battle of Ravenna in 1512, see p. 352), from the monastery of S. Marta, the most important being a recumbent 'Figure of the hero by *Bambaja*. Monument of Lancino Curzio (d. 1513), by the same master. Marble frame-work of a door from the Palazzo Medici, with the arms and portraits of Francesco Sforza and Bianca Maria Visconti, attributed *Michelozzo*, the builder of the palace. In the corner, Monument Bishop Bagareto by *And. Fusina* (1517). — By the pillars to the right, and between them: Ancient Roman sarcophagus; Roman cippus. Last pillar: Fragment of a stele, a youth leaning on a staff (Greek); to the left, Head of Zeus (nose modern). Monument of Regina della Scala, wife of Bernabò Visconti; bust of a lady (15th cent.). In the centre: Large monument of Bernabò Visconti, erected by himself during his lifetime (1354) resting on twelve columns, and richly gilded; on the sarcophagus are reliefs, in front the four Evangelists, at the back the coronation of Mary, at the sides the Crucifixion and a Pietà; above, the equestrian statue of Visconti. — II. Room. Above the door, Statuettes from the Porta Orientale; in the corner to the right of the entrance, a mediæval bell (1352) on the right, suits of armour and bronze implements from the grave of Gauls discovered near Sesto Calende in 1867; in the cabinets, reliefs from tombs excavated in the Giardino Pubblico, terracottas, crystal, ivory carvings; in the corner, bronzes, including an admirable portrait-head (by Michael Angelo); sculptures in marble and ivory; majolica; mediæval goldsmith's work; Egyptian antiquities.

A little to the S.W., in the Piazza del Carmine, is the Gothic church of **S. Maria del Carmine** (Pl. D, 3, 4) of the 15th cent., now modernised, containing a Madonna in fresco by *Luini*. In the adjacent Via Clerici (Pl. E, 4) is the *Palazzo Clerici*, now a law-court (Tribunale), with the fine rococo Sala del Tiepolo (always open). — To the N.W. of the Brera is the church of **S. Simpliciano** (Pl. D, 3) a fine Romanesque structure, containing a triumphal arch adorned with 'putti' by *Luini*, and a Coronation of the Virgin by *Borgogno* (in the apse). — Farther on, in the direction of the Porta Garibaldi

is the church of **S. Maria Inconronata** (Pl. D, 1), built by Francesco and Bianca Sforza. The Cappella Bossi contains the tombs of Giov. Tolentino (1517) and Archbishop Gabr. Sforza.

To the W. of the Piazza del Duomo, beyond the *Via Carlo Alberto* (p. 122), lies the **\*Piazza de' Mercanti** (Pl. E, 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the *Palazzo della Ragione*, a large hall erected in 1228-33 by the podestà (or mayor) Tresseno, to whom an equestrian relief was placed on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari were the Waldensians). The groundfloor is now the corn-exchange, above which is the Archivio Notarile. On the N. side of the piazza is the ancient *Palazzo dei Giureconsulti* with a tower, erected by Vinc. Seregni (1564), with the exchange and telegraph-office on the groundfloor; on the S. side are the *Loggia degli Osii*, erected in 1315, and the *Collegio dei Nobili* (1625).

We proceed hence to the S.W., through the archway and the *Via dei Ratti*, to the *Via* and *Piazza della Rosa*. No. 2 in the latter is the celebrated **\*Biblioteca Ambrosiana** (Pl. D, E, 5), which contains 160,000 vols. of printed books, and 15,000 MSS., some of them of great importance, and also a valuable collection of objects of art (adm., see p. 118; entrance from the reading-room, to the right, in the court). The director of the library is *Cav. Sacerdote Meriani*, the Orientalist.

In the **Biblioteca**, which is on the groundfloor, many of the most interesting MSS. are exhibited to the public. Among the chief treasures are fragments of a MS. of Homer illuminated, of the end of the 4th cent.; a copy of Virgil, with marginalia by Petrarch; a palimpsest of the 5th cent. with the Panline epistles and other parts of Ulfila's Gothic translation of the Bible, along with a fragment of a Gothic calendar (from Abbio, p. 302); Dante's Divine Comedy, a MS. of the first half of the 14th cent.; the celebrated *\*Codex Atlanticus*, being a collection of original drawings and MSS. of *Leonardo da Vinci*; a number of miniatures; letters of Lucretia Borgia, S. Carlo Borromeo, Ariosto, Tasso, Galileo, Liguori, &c. — The side-rooms contain a few sculptures in marble: parts of the tomb of Gaston de Foix (p. 352); Cupid in marble, *R. Schadow*; bust of Byron and several reliefs by *Thorvaldsen*. Also a Roman mosaic and a fresco of Christ crowned with thorns by *Bern. Luini*.

**FIRST FLOOR.** The second door on the left leads to the Cabinet of Medals, containing busts of Canova and Thorvaldsen, the latter by the master himself, and pictures of no great value: 46. *Raphael Mengs*, Pope Clement XIII.; 41. *Venetian School* (?), St. Sebastian; 30. *Marco Basaiti*, Christ; 24. *Lorenzo Lotto* (?), Madonna. — A short staircase leads to the —

**\*Pinacoteca.** I. and II. Rooms: Engravings. — III. Room. Opposite the windows: 52. *Savoldo*, Transfiguration (copy; original in the Palazzo degli Ariani, p. 412); 54. *Ambrogio Borgognone*, Madonna enthroned, with saints and singing angels; 72. *S. Botticelli*, Madonna and angels; above, 70. *Barocci*, Nativity; on the end-wall, 96. *Cariani*, Bearing of the Cross. — To the right is Room IV.: 312. *Giov. Batt. Moroni*, Portrait (1554); also landscapes by *J. Brueghel* and *Brill*. — V. Room: Paintings of the 17th century. — To return through the III. Room, to the VI. Room. To the right and left



of the entrance, 260, 261. *Boltraffio*, Large portrait-heads of a man and a woman, in chalk; 262. *G. Ferrari*, Marriage of the Virgin. Farther on, on the end-wall to the right: \*231. *Bonifazio I.*, Holy Family, with Tobias and the angel (injured by restoration); 230. *Jac. Bassano*, Adoration of the Shepherds. On the window-wall are drawings of the School of Leonardo, and a few specimens from his own hand, including some of his celebrated caricatures. Opposite is \*\**Raphael's* Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple-colonnade, and the portrait of Raphael himself, are unimportant. — On the exit-wall: *Bramantino*, 272. Madonna with saints, 273. Adoration of the Holy Child (an early work); 277. *Giov. Pedrini*, and 274. *Marco da Oggiono*, Madonnas; 279. *Boltraffio*, Portrait; 281. *B. Luini*, Holy Family (after Da Vinci's cartoon in London); \*282. *Leonardo da Vinci* (?), Portrait (unfinished); *Luini*, \*283. Youthful Christ in an attitude of benediction, 284. John the Baptist; \*285. *Leonardo da Vinci* (? more probably *Ambrogio de Predis* ?), Portrait of a girl. — VII. Room: Drawings of the Lombard School, including some by *Leon. da Vinci* (the portrait of himself is a forgery, comp. p. 28); also several by *Dürer*.

At the back of the library is the venerable church of *S. Sepolcro* (Pl. D, 5), dating from the 11th century, with a few pictures by *Giov. Pedrini* in the sacristy. The Via del Bollo leads hence to the W. to the Piazza S. Borromeo, in which are situated the small church of *S. Maria Podone*, a statue of S. Carlo Borromeo, and also the **Palazzo Borromeo** (No. 7). On the first story of the palace is a \***PICTURE GALLERY** (*Pinacoteca*) containing some important paintings and a few sculptures, chiefly of the Lombard School (adm., see p. 118; lists of the pictures provided).

I. Room. Madonna with John the Baptist and St. Sebastian, an alto-relief by *Marco da S. Michele* (1525). 62. *Giulio Cesare Procaccini*, Madonna and a saint; copies of ancient paintings. etc. — II. Room. *Lombard School*, Madonna with the donor (King Francis I.?), alto-relief of the 16th cent.; *Desiderio da Settignano* (?), Child's head; 155. *B. Luini* (?), Head of the Virgin (fragment of a fresco); 209, 214. *Zuccarelli*, Pastel portraits of girls. This room also contains some beautiful miniatures upon copper. — III. Room. Paintings of the German and Netherlandish schools, drawings, autographs, etc. — IV. Room, containing the chief works of the collection. 4. *Marco da Oggiono* (?), Michael the Archangel; *Giov. Pedrini*, 6. St. Catharine, 9. Fertility; *Gaud. Ferrari*, 10. St. Sebastian, 12. Madonna with SS. Joseph and Anthony Abbas; 13. *School of Mantegna*, Bearing of the Cross; 14. *Gaud. Ferrari*, St. Rochus; \*63. *Bern. Luini*, Susanna (half-length); 69. *Fil. Mazzola*, Portrait; 34. *Luini*, Madonna; 35. *Borgognone* (?), Portrait of Andrea de' Novelli, Bishop of Alba; 36. *Pinturicchio*, Bearing of the Cross (1513); 37. *Cesare da Sesto*, Adoration of the Kings (early work); 43. *Lorenzo Lotto*, Crucifixion; 40. *Lor. Lotto* (?), St. Catharine; \*41, \*45. *Borgognone*, Madonnas; *Luini*, 44. Madonna and saints, 47. Daughter of Herodias with the head of John the Baptist; *Borgognone*, 48. Christ blessing, 49. Madonna with the rose-hedge; 51. *Lombard School* (not *Leon. da Vinci*), Madonna; 50, 52. *Borgognone*, Annunciation; *Bernardino de' Conti*, 56. Portrait of Camillo Trivulzio (d. 1525), 58. Madonna.

The Via S. Borromeo and the Via S. Maria alla Porta next lead to the Corso MAGENTA, in which, to the right, is the *Palazzo Litte* (Pl. C, 5), with an imposing rococo façade and a handsome court, now occupied by the Amministrazione delle Ferrovie dell' Alta Italia. Opposite, on the left, rises the small church of *S. Maurizio*, o

*Chiesa del Monastero Maggiore* (Pl. C, 5), erected in 1503-1519 by *Giov. Dolcebuono*, a pupil of *Bramante*.

The Interior contains numerous frescoes. Second last Chapel on the right: Scourging of Christ and scenes from the martyrdom of S. Catharine, painted by *Luini* about 1525. The high-altar-piece, with the Adoration of the Magi, is by *Antonio Campi*. The Frescoes at the sides are by *Luini*: above, in the centre, the Assumption of the Virgin; below, to the left, SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, *Alessandro Bentivoglio* (d. 1532; expelled from Bologna and buried here), with SS. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below, to the right, SS. Apollonia and Lucia at the sides of the tabernacle, with a pieta; in the lunette, *Ippolita Sforza*, wife of *Bentivoglio*, with SS. Scholastica, Agnes, and Catharine. Above, King *Sigismund* presents a model of the church to St. Maurice. The frescoes in the chapels at the sides of the entrance-door are by *Aurelio Luini* and his pupils. — Behind the high-altar lies the NUNS' CHOIR, of the same size as the church itself. At the high-altar is a series of 9 Frescoes of the Passion; below, the life-size figures of SS. Apollonia, Lucia, Catharine, Agatha, Sebastian, and Rochus, all by *Luini*. Inside between the arches are 20 medallions of saints, by *Borgognone*. In the arches of the gallery above are 26 Medallions of holy women, of the school of *Leonardo da Vinci*, probably by *Boltraffio*.

Farther on in the *Corso Magenta*, not far from the *Porta Magenta*, on the right, is situated the church of \**S. Maria delle Grazie* (Pl. B, 5), an abbey-church of the 15th cent., the Gothic nave of which alone belongs to the original structure. The choir, transept, and dome are attributed to *Bramante*.

RIGHT AISLE. In the 2nd chapel, John the Baptist, an altar-piece by *Bugiardini*. 4th chapel, frescoes by *Gaudenzio Ferrari*, the Crucifixion, Christ crowned with thorns, Christ scourged (1542), angels with the instruments of the Passion (on the vaulting); an altar-piece (Descent from the Cross) by *Caravaggio*. In the 6th chapel, frescoes by *Fiammingo*. — To the right of the choir, on the organ above, a Madonna enthroned with saints and a donor, fresco by *Luini*. In the Choir good stalls of the Renaissance. — To the left of the choir are the Cloisters, beyond which is the Sacristy, with charming wood-paintings on the cabinets. — In the LEFT AISLE is the fine Cappella del Rosario, with the mural tablet of *Branda Castiglione* (d. 1495; to the right), by *Bambaja* (*Giov. Ant. Amadeo?*), and the family tomb of the Della Torre, by *Amadeo* (1483; restored).

A large door marked 'Cenacolo', to the W. of this church, is the entrance to the refectory of the suppressed monastery of *Sta. Maria delle Grazie* (now a cavalry-barrack), containing the celebrated \*\**Last Supper of Leonardo da Vinci* (adm., see p. 118). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). In the same room are exhibited contemporaneous copies by *Andrea Solario*, *Cesare Magnis*, *Marco da Oggiono*, and *Ant. de Glaxiate*, an inspection of which much facilitates the study of the original. The large fresco by *Giov. Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper, is in much better condition. The kneeling figures of Duke *Rodovico il Moro* (p. 115) and his wife *Bianca Maria* with their children are by *Leonardo da Vinci*, the trace of whose hand is still distinctly distinguishable.

Deplorable as is the condition of the Last Supper, the chief work executed by *Leonardo* during his stay at Milan, the original alone ex-

hibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe*: 'The artist represents the peaceful little band round the sacred table as thunder-struck by the Master's words, One of you shall betray me. They have been pronounced; the whole company is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — It cannot be otherwise. One of you shall betray me!' Comp. also p. liv.

The *Via delle Oche* and the *Via S. Vittore* (omn. from the *Piazza del Duomo* to *S. Vittore*) lead hence to the S.E. to the *PIAZZA S. AMBROGIO*, with the church of —

\**S. Ambrogio* (Pl. C, 6), founded by St. Ambrose in the 4th cent. on the ruins of a temple of Bacchus, and dating in its present Romanesque basilica form, with its peculiar galleries and an octagonal cupola over the high-altar, from the 12th century. The fine atrium in front of the church, containing ancient tombstones, inscriptions, and half-obliterated frescoes (some probably by *Zenale*), seems, like the façade, to have preserved the architectural forms of the original building and may, perhaps, have been built under Archbishop Anspert (868-881). St. Ambrosius baptized St. Augustine here in 387, and in 389 he closed the doors of this church against the Emp. Theodosius after the cruel massacre of Thessalonica (389). There is a portrait of the saint on the left side of the principal entrance. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 141). The ancient pillar at which they took the coronation-oath before being crowned, is still preserved under the lime-trees in the piazza.

INTERIOR. To the right of the entrance, a marble statue of Pius IX. (1880). In the 1st chapel of the left aisle an \**Ecce Homo*, fresco by *B. Luini*. — On the right and left of the side-entrance in the right aisle: frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right (*Cappella delle Dame*): a fine kneeling Statue of St. Marcellina, by *Pacetti* (1812). 5th Chapel on the right: \**Legend of St. George*, frescoes by *Bernardino Lanini*. The second door to the left in the large 8th chapel leads to the *Cappella S. Satiro* with mosaics of the 5th cent. (restored). In the chapel to the right of the choir is an altar-piece by *B. Luini*, Madonna and saints (very dark); in front, to the right, *Lombard School*, Madonna and two saints. — The \*\**High-altar* still retains its original decoration intact, consisting of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed in the first half of the 9th cent. by *Volfoinus*, a German (covered, shown only on payment of 5 fr.). The \**Canopy* over the high-altar, which is adorned with reliefs of the 9th cent., recently gilded is borne by four columns of porphyry. The choir contains an ancient episcopal throne. In the *Tribuna* \**Mosaics* of the 9th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the sides the history of St. Ambrose. — At the N. entrance to the CRYPT, Christ among the scribes, a fresco by *Borgognone*; opposite, the tombstone of Pepin, son of Charlemagne. The modernised crypt contains the tombs of SS. Ambrose, Protasius, and Gervasius. — By the pulpit are a bronze eagle, a figure of St. Ambrose (10th cent. ?), and an early Christian sarcophagus of the 6th century. — Adjacent to the left aisle is an unfinished cloister, designed by *Bramante* (1492), and afterwards rebuilt.

The Via Lanzzone (Pl. C, 6; with the *Porta Visconti* on the left) leads hence to the CORSO DI PORTA TICINENSE, in which we proceed to the right in the direction of the gate. On the left we soon perceive a large ancient \*COLONNADE (Pl. D, 7) of sixteen Corinthian columns, the most important relic of the Roman Mediolanum, near which is the entrance to —

\*S. Lorenzo (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the thermæ, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like S. Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* in the 16th century. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round. At the back of the high-altar is the Cappella S. Ippolito, containing the tomb of Giov. Maria Visconti. — To the right of the church is the *Chapel of St. Aquilinus*, containing mosaics of the 6th and 7th cent. (Christ and the Apostles and Annunciation to the Shepherds, the latter freely restored), and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Athaulph (411-16). The entrance to the chapel is adorned with an antique marble coping.

Farther S. is the *Porta Ticinese*, originally intended to commemorate the Battle of Marengo but inscribed in 1814 'Paci Populorum Sospita'. Adjacent rises the ancient church of S. Eustorgio (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style in 1278, renewed in the bad taste of the 17th cent. by *Richini*, and recently again restored. The façade is modern.

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484), by *Tommaso da Cazzaniga* and *Bened. Briosco*; 4th Chapel to the right, Gothic monument of Stefano Visconti (ca. 1337); 6th Chapel, Monuments of Gaspare Visconti and his wife Agnes (d. 1417). Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. At the back of the choir is the *Cappella Portinari*, with a fine cupola and a charming frieze of angels, built in 1462-66 by *Michelozzo* of Florence. It contains the magnificent Gothic tomb of St. Peter the Martyr by *G. Balduccio* of Pisa (1339); the walls are adorned with frescoes of the four Fathers of the Church, scenes from the life of St. Peter Martyr, the Annunciation, and the Assumption, by *Vinc. Civerchio*.

S. Maria presso S. Celso (Pl. E, 8), built in the Renaissance style by *Giov. Dolcebuono* soon after 1490, possesses a handsome triumph, groundlessly attributed to *Bramante*, and a rich façade by *Faleazzo Atessi* (lately restored). On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*.

THE INTERIOR is in the form of a basilica with barrel-vaulting over the nave, a dodecagonal cupola, and an ambulatory. By the 2nd altar to the right, Holy Family and St. Jerome, by *Paris Bordone*; *Gaudenzio Ferrari*, Baptism of Christ (behind the high-altar); at the beginning of the



left aisle, *Borgognone*, Madonna adoring the Child, surrounded by John the Baptist, St. Rochus, and the donors of the picture; above it, *Sassoferrato*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. The cupola is decorated with frescoes by *Appiani* (1795). — In the sacristy are some fine specimens of goldsmith's work.

Adjacent to this church is *S. Celso*, a Romanesque edifice, partly removed in 1826 and now possessing few remains of the original structure. — The CORSO S. CELSO (Pl. E, 7, 8) leads back from this point to the interior of the city. To the right in the *Piazza S. Eufemia* is the church of that name (Pl. E, 7), dating from the 5th cent., but entirely modernised. In the third chapel on the left is a Madonna with saints and angels, by *Marco da Oggiono*. A little to the S. is the church of *S. Paolo*, a richly ornamented and characteristic building of the middle of the 16th century. The architectural decorations of the façade already illustrate the principles of the later baroque style, and this is seen even more strongly in the interior, which is adorned with frescoes by the brothers *Giulio*, *Antonio*, and *Vincenzo Campi* of Cremona.

The Via Amedei leads hence towards the N. to *S. Alessandro* (Pl. E, 6), erected in 1602, a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. It is the most sumptuously decorated church in Milan, but destitute of works of art. High-altar adorned with precious stones. — Adjacent is the *Palazzo Trivulzio*, containing a fine art-collection in which the most noteworthy objects are a portrait by *Antonello da Messina*, a Madonna by *Mantegna* (1497), a relief-portrait by *Cristofano Solari*, and the tomb of Azzo Visconti (d. 1329) from *S. Gotardo*. The extensive library contains a MS. of *Leonardo da Vinci*.

We return by the Via Lupetta and the Via Torino to the *Piazza del Duomo*. To the right in the VIA TORINO is the small church of *S. Satiro* (Pl. E, 5, 6), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Bramantino*, in the 15th century. The apparent choir is only painted in perspective. The octagonal \*Sacristy (off the right transept) is also by *Bramante*, and has a beautiful frieze by *Caradosso Foppa*, putti, and heads in medallions. At the end of the left transept is a curious little building with a cupola belonging, like the heltry, to the original structure; it contains *Pietà*, in painted terracotta, by *Caradosso* (covered).

The church of *S. Giorgio al Palazzo* (Pl. D, 6), in the Via Torino, contains in the 1st chapel on the right, a St. Jerome by *Gaud. Ferrari*; in the 3rd chapel on the right, \*Frescoes by *Luini* above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo; in the dome, Crucifixion. — Farther to the N., in the *Piazza Mentana*, is a *Monument* by *Lui. Belli*, erected in 1880 in memory of the Italians who fell at Mentana.

To the S. in the *Piazza del Duomo*, opposite the cathedral, are the *Palazzo Reale* and the *Archiepiscopal Palace*, both already mentioned (p. 124). The PIAZZA BECCARIA (Pl. F, 5), near the Piazza



Fontana which adjoins the Pal. Arcivescovile on the E., is adorned with a statue of *Beccaria* (d. 1794; comp. p. 124) by Grandi, erected in 1871. Adjacent is the *Palazzo di Giustizia* (Pl. F, 5), built by Seregni; on the portal is a tablet commemorating the Italian patriots committed by the Austrians to the fortress of Spielberg in 1821.

The Via Brolo leads hence to the S. to the *Piazza S. Stefano*, with the simple Renaissance church of that name (Pl. F, 6). The Via dell' Ospedale leads S.W. to the Corso di Porta Romana.

The \***Ospedale Maggiore** (Pl. F, 6), a vast and remarkably fine brick structure, half Gothic and half Renaissance in style, begun in 1457 by *Antonio Filarete* of Florence, is one of the largest hospitals in existence, and contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Richini* (17th cent.); the court to the right of it is ascribed to *Bramante*. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. In the chapel are two paintings by *Francesco de Vico*, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

Farther on, to the S.W. (entrance in the Corso Porta Romana), is the church of **S. Nazaro** (Pl. F, 6, 7), with a large fresco by *Bernardino Lanini* (1546), \*Martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by Lanini's master Gaud. Ferrari (No. 107); a handsome carved altar; and ancient Swiss stained-glass windows to the right of the main entrance. A side-passage leads to the octagonal sepulchral chapel of the Trivulzi, built by *Girolamo della Porta* (1519).

On the N.E. side of the cathedral begins the broad and bustling \***CORSO VITTORIO EMANUELE** (Pl. F, G, 4, 5), which, with its prolongation, the Corso Venezia, leads to the Giardini Pubblici and the station. This is the principal business-street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'L'uomo di pietra'. Farther on, to the left, is the church of **S. Carlo Borromeo** (Pl. F, 4), a rotunda in the style of the Pantheon at Rome, consecrated in 1847. The adjacent *Galleria de' Cristoforis*, now occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the CORSO VENEZIA (Pl. G, H, 2-4) and the Via Monforte, is the small church of *S. Babila* (Pl. G, 4), supposed to occupy the site of an ancient temple of the sun. Adjacent is an old *Column* with a lion, the cognizance of this quarter of the town. In the Via Monforte is situated the *Palazzo di Prefettura* (Pl. G, H, 4), with a modern façade. — To the S. of this point, in the Via del Conservatorio, is the church of **S. Maria della Passione** (Pl. H, 5), with a spacious dome by *Crist. Solari* (1530), and a façade of the 17th century.

It contains a Last Supper by *Gaud. Ferrari* (left transept), a \**Picta* by *Luini* (behind the high-altar; with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, in the style of Bramantino), and the tomb of Abp. Birago by *Fusina* (1495; right transept). The 14 pilasters are adorned with figures of saints by *Daniele Crespi*, a pupil of Procaccini. The ceiling of the sacristy was painted by *Ambrogio Borgognone*.

The *Conservatoire of Music* occupies the old monastery buildings.

In the vicinity is the church of *S. Pietro in Gessate* (Pl. G, 5), reconstructed in the 15th cent., and containing frescoes of the 15th cent. and the monument of Senator Grifo (d. 1493).

We now return to the Corso Venezia. On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), with a fine court by *Gius. Meda* (16th cent.). In the Via del Senato, which diverges to the left, is (No. 10, to the right) the *Palazzo del Senato* (Pl. G, 3), containing the provincial archives, with a colossal equestrian statue of Napoleon III., by Barzaghi, in the court. Then in the Corso Venezia, more to the left, Nos. 59-61, the *Pal. Ciani* (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. Farther on, on the right, is the *Pal. Saporiti* (Pl. G, 3), another modern building, with Ionic columns, and reliefs by Marchesi.

The \**Giardini Pubblici* (Pl. F, G, 2, 3), between the Porta Venezia and the Porta Nuova, and the horse-chestnut avenue of the *Bastione di Porta Venezia*, which skirts the gardens and extends to the Porta Nuova, are the favourite promenades of the Milanese, especially on Sunday afternoons. Towards sunset they are the scene of a fashionable 'Corso'. Electric light. A broad flight of steps ascends to the older part of the gardens, opened in 1785, in the centre of which is the —

*Salone* (Pl. F, G, 4), a square building containing the municipal MUSEO ARTISTICO and a small collection of relics of the struggle of 1848 (admission, see p. 118).

GALLERY and ROOM I: Drawings by early and modern masters. To the left of the entrance to Room II, 15. *Sodoma*, Leda, in red chalk. — Room II: Works of the Milan school of the 17th cent.; the large town banner of St. Ambrose; coins, chiefly Milanese from the Roman period onwards; fine medals. — Rooms III and IV: Cabinets, wood-carving, etc. — Room V: Ceramic collection, old and modern fayence, porcelain, glass, woven fabrics. — Room VI: Old paintings. To the left, 52. *Paul Potter*, Two pigs; 55. *A. van Dyck*, Henrietta Maria, consort of Charles I. of England; 67. *P. Neefs*, Interior of a Gothic church; 81, 82. *Zuccarelli*, River-scenes; \*83. *Lor. Lotto*, Portrait of a youth; 88. *Licinio Pordenone*, Portrait of a woman; \*95. *Ant. da Messina*, Portrait; 106. *Cariani* (more probably *Lotto*), Lot and his daughters; 122. *Andrea Schiavone*, Venus on a dolphin; 134-137. *Belotto*, Landscapes; 162. *Procaccini*, St. Gregory carried up by angels on clouds; 200. *Foppa*, Madonna; \*216. *Correggio*, Madonna with the Child and the youthful John the Baptist (an early work). — Room VII. To the right, *Borgognone*, large altar-piece, Madonna between SS. Sebastian and Jerome; *Sassoferrato*, Madonna; *Giov. Pedrini*, Mary Magdalen. On the opposite wall are remains of frescoes of the Milanese school of the 16th century. — Room VIII. Modern pictures.

The new part of the *Giardini Pubblici*, between the Via Palestro and Via Manin, is adorned with a statue of the Milanese poet *Carlo*

*Porta* and an *Italia*, both by Puttinati. — In the Piazza Cavour, outside the S.W. entrance, rises a bronze *Statue of Cavour* by Tabacchi on a lofty pedestal of granite; the figure of *Clio* in front is by Tantardini (1865). — The *Villa Reale* (Pl. G, 3), a plain modern building in the Via Palestro, contains a few works of art.

In the Via Manin, to the W., is the **Museo Civico** (Pl. F, 2; adm., see p. 118; entrance from the Giardino Pubblico), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection); on the 2nd floor zoology, comprising one of the finest collections of reptiles in Europe, founded by Jan (d. 1866). — Opposite stands the *Palazzo Melzi*, containing paintings by Cesare da Sesto, etc.

From the Piazza de' Mereanti (p. 129) the new and handsome *VIA DANTE* (Pl. D, 5, 4) leads towards the N.W. to the Foro Bonaparte, an open space with a large *Equestrian Statue of Garibaldi*, by Ximenes, in the middle. On the opposite side of the Foro is the *Via Cairoli*, leading to the *PIAZZA DI CASTELLO* (Pl. C, D, 4), which is laid out with flower-beds. — Between this piazza and the Piazza d'Armi (see below) rises the —

**Castello**, once the seat of the Visconti and the Sforza, which was originally built by Galeazzo II. in 1368, destroyed by the Milanese in 1447 on the death of the last Visconte, restored by Francesco Sforza after 1450, and again much damaged by an explosion of gunpowder in 1521. Down to 1893 it was used as a barrack. The handsome building is now again being restored in the ancient style from the plans of *Luca Beltrami*. The remains of the old building include the S.W. corner-turrets, part of the wall uniting them, two fine interior courts in the early Renaissance style, a communication-bridge and loggia by *Bramante*, and portions of the rear-garade. During the early part of 1894 it was used for a National Exhibition, and it is ultimately destined to contain the municipal collections at present preserved in the Archæological Museum (p. 128) and the Salone (p. 136).

The *PIAZZA D'ARMI* (Pl. B, C, 3), behind the Castello, is being converted into a **Park**, with an artificial hill and lake. — To the W. of the Castello lies the *Stazione Ferrovie Nord* (p. 115); to the W. is the **Arena** (Pl. C, 2), a kind of circus for races, etc., which was constructed under Napoleon I. and can accommodate 30,000 spectators (see 50 e.).

To the N.W. of the new park rises the **Arco del Sempione** (Pl. 2; ascent 50 c.), a triumphal arch in the Roman style constructed entirely of white marble from designs by *L. Cagnola*, begun in 1804 by Napoleon as a termination to the Simplon route (p. 3), and completed by the Emp. Francis in 1838. Most of the sculptures are by *Pompeo Marchesi*.

To the N.W. of the city (comp. Pl. C, D, 1), reached by the Porta Volta tramway (p. 117), lies the northern \***Cemetery** (*Cimitero Monumentale*; closed 12-2), designed by C. Maciachini, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, demands a fee of 1½ fr. for each person.) Fine view of the Alps. The numerous and handsome monuments, among which those of the *Sonzogno*, *Turati*, *Branbilla*, *Verazzi*, *Nasoni*, *Pagnoni*, and *Cicogna* families deserve special mention, form a veritable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*', for the burning of dead bodies (15-20 monthly), presented to the town in 1876 by a Swiss resident (custodian 50 c.). The process of cremation occupies less than 1 hr. and the cost is 50 fr. Paupers are cremated without charge.

### Excursion from Milan to the Certosa di Pavia.

To visit the Certosa di Pavia we may use either the RAILWAY to Certosa, on the Pavia-Voghera line, or the Pavia STEAM TRAMWAY as far as *Torre di Mangano*. The railway starts from the Central Station and takes ¾ hr. (fares 3 fr. 20, 2 fr. 25, 1 fr. 45 c.; return-fares 4 fr. 80, 3 fr. 2 fr. 20 c.). The tramway starts about every 3 hrs. from the Porto Tinese (Pl. D, 8; tramway from the Piazza del Duomo, see p. 117) and takes 1½ hr. (return-fares 2 fr. 40, 1 fr. 50 c., or, incl. omn. to the Certosa 2 fr. 70, 1 fr. 80 c.; comp. below). The whole excursion takes ½ day.

The district traversed between Milan and Pavia consists of alternate stretches of rice-fields and underwood and offers little of interest. At (4½ M.) *Rogoredo* the RAILWAY diverges to the S. from the line to Piacenza (p. 299). Beyond Rogoredo the Cistercian church of *Chiaravalle Milanese* is seen on the right, a fine brick edifice with a lofty domed tower, in the so-called Romanesque Transitional style, dedicated in 1221, but partly modernized. The interior is adorned with frescoes by Milanese painters of the 16th cent. and contains choir-stalls of 1465. — 9½ M. *Locate*; 12½ M. *Villaggio Maggiore*.

17½ M. *Stazione della Certosa* (Fratelli Rizzardi's Restaurant) whence two routes lead along the enclosing wall (right and left) to the entrance (W. side) of the Certosa (walk of ¼ hr.; also omn. from the station, 50 c.).

The STEAM TRAMWAY follows the high-road and passes *Binasco*, a small town with an ancient castle, in which, on Sept. 13th, 14th, the jealous Duke Filippo Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 52) to be put to death. The station of *Torre di Mangano* (\*Alb.-Ristorante Italia, unpretending; Alb. Certosa), on the Naviglio di Pavia, lies about ½ M. to the S. of the Certosa (omn. 30 c.).

In the neighbourhood of the Certosa is the *Hôtel-Restaurant Milano* (R. 2-4, déj. 2½-3½, D. incl. wine 4 fr.).

The \***Certosa di Pavia**, or Carthusian monastery, the splendid memorial of the Milan dynasties, begun in 1396 by Gian Galeazzo

Visconti (p. 119) in the Gothic style, from the plans of *Marco di Campione*, and suppressed under Emperor Joseph II. in 1782, was restored to its original destination in 1844 and presented to the Carthusians. Since the suppression of the Italian monasteries it has been maintained as a 'National Monument'. — A vestibule, embellished with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher), leads to a large inner court, at the farther end of which rises the celebrated façade of the church.

The \*\*FACADE, begun in 1491 by *Giov. Ant. Amadeo* and finished (upper part) by *Dolcebuono* and *Cristofano Solari*, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament (*Burckhardt*). Thirty of the most distinguished Lombard masters from the 15th to the 17th cent. had share in its embellishment, the most eminent of whom are: the brothers *Cristofano* and *Antonio Montegazza*, *Giov. Ant. Amadeo*, and *Andr. Fusina* (15th cent.); *Giacomo della Porta*, *Agostino Busti*, surnamed *Il Bambaja*, and *Cristofano Solari*, surnamed *Il Gobbo* (16th cent.). The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of *Gian Galeazzo*. Below the four magnificent windows is a row of angel's heads, and above them are niches with numerous statues. This is unquestionably the finest decorative work of the kind in N. Italy, although inferior to the façades of the cathedrals of *Orvieto* and *Siena*, especially as the upper part is wanting. The reliefs are on the whole superior to the statues.

An inspection of the \*INTERIOR, which is open from 8 to 5.30 in summer and from 9 to 4 in winter, takes 1½-2 hrs. (adm. 1 fr., un. free; guide imperative, gratuities forbidden). — The beautiful and spacious building consists of a nave, supported by eight handsome pillars, with aisles and 14 chapels, large transepts with apsidal endings, and a long choir. The dome above the crossing was added in the Renaissance period. The whole is sumptuously and tastefully fitted up; the handsome coloured enrichments were probably designed by *Borgognone*. The fine mosaic pavement is modern. The transept and choir are separated from the rest of the church by a beautiful screen of iron and bronze. The chapels and altars are richly adorned with valuable columns and precious stones.

We begin in the LEFT AISLE. The 2nd Chapel once contained a picture by *Perugino* in six sections, of which the central part, above, representing God the Father, alone remains, the other parts being now in France and England. Adjacent are the four great Church Fathers, by *Borgognone*. In the 6th Chapel: *Borgognone*, St. Ambrose with other saints. LEFT TRANSEPT: \*Figures of *Lodovico Moro* and his wife *Beatrice d'Este* (d. 1497), from the demolished monument of the latter, one of the chief works of *ist. Solari*, brought in 1564 from S. Maria della Grazie in Milan (p. 131)



and restored in 1891; handsome bronze eandolabrum (16th cent.). — The O SACRISTY, to the left of the choir, has a fine marble portal with seven relief portraits of the Visconti and Sforza families; in the interior is a fine carved ivory altar-piece, in upwards of 60 sections, by *Leon. degli Ubriachi* of Florence (16th cent.). — The CHOIR contains a fine marble altar with carving of the 16th cent.; beneath, in front, is a charming small Relief-medallion of the Descent from the Cross, by *Crist. Solari*. The \*Choir-stalls are adorned with inlaid figures of apostles and saints, from drawings by *Borgogno*. The handsome bronze eandelabra on the marble altar-rail are by *Libe Fontana*. — The door to the right of the choir, handsomely framed in marble and with four relief-portraits of princesses of the Sforza family, leads to the LAVACRO, which contains a rich fountain and the Madonna and Child in fresco by *Bern. Luini*. To the right of the Lavaero is a small burial-place. — RIGHT TRANSEPT: magnificent \*Monument of Gian Galeazzo Visconti, begun about 1490 by *Giov. Cristoforo Romano* from the design of *Galeazzo Pellegrini*, but executed chiefly by *Antonio Amadeo* and *Giaco. della Porta* (before 1562). — The adjoining SAGRESTIA NUOVA, or ORATORY, has a large altar-piece, an \*Assumption by *A. Solario* (restored), a late work showing the influence of Leonardo (the apostles on the wings are specially fine). Over the door, Madonna enthroned, with two saints and angels, *Bart. Montagna*; the side-pictures by *Borgognone*.

The front part of the \*CLOISTERS (della Fontana) possesses slender marble columns and charming decorations in terracotta. Fine view from the front of the REFECTORY (W. side) of the side of the church and the right transept. — Around the GREAT CLOISTERS, farther back, are situated small houses formerly occupied by the monks, each consisting of three rooms with a small garden. — We now re-enter the church. RIGHT AISLE. In the 2nd Chapel: *Guercino*, Madonna enthroned, with two saints (injured). 3rd Chapel: *Borgognone*, St. Sirius and four other saints. 4th Chapel: \**Borgognone*, Crucifixion. 6th Chapel: good altar-piece in six sections by *Macrino d'Alba* (1496).

The round generally ends with a visit to the DISTILLERY, in which the old liqueur (Chartreuse) is still prepared. — The DOME cannot be ascended without a special 'permesso', obtained at the prefecture in Pavia.

The battle of Pavia, at which Francis I. of France was taken prisoner by Lannoy, a general of Charles V., took place near the Certosa on 24th Feb., 1525.

*Pavia*, which lies 8 M. to the S. of the Certosa, and the railway thence to *Voghera* and *Genoa*, are described in R. 27.

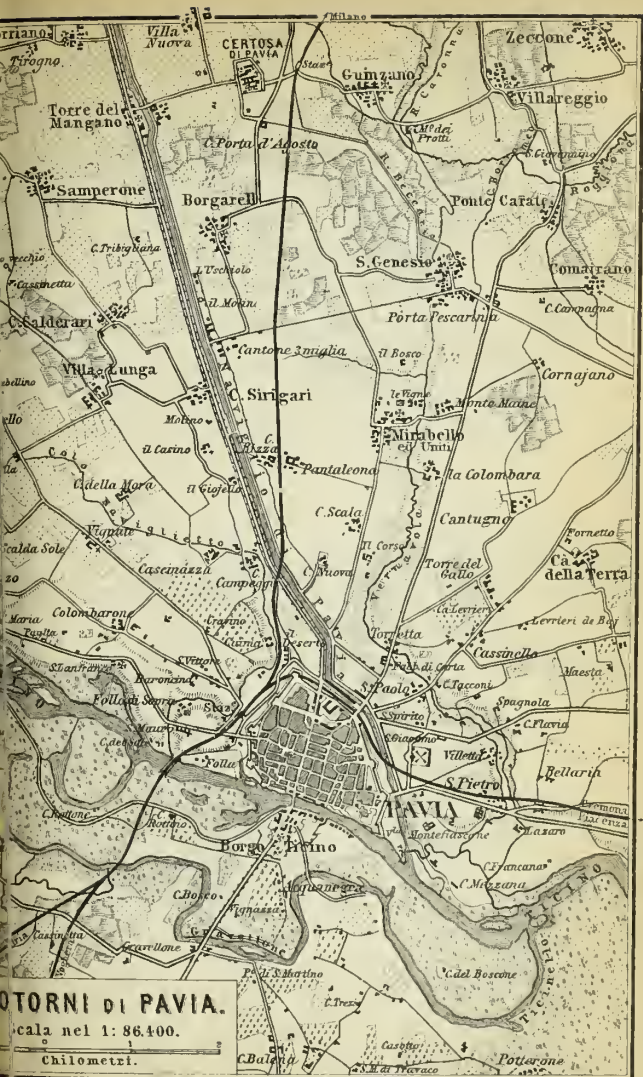
## 20. From Milan to Como and Lecco.

### a. FROM MILAN TO COMO VIÀ SARONNO.

28½ M. Railway in 1½-2¼ hrs. (fares 3 fr. 45, 2 fr. 20, 1 fr. 65 for return-fares, 5 fr., 3 fr. 20, 2 fr. 25 c.). — The trains start from the Stazione Ferrovie Nord (p. 115).

As far as (3 M.) *Bovisa*, see p. 145. — 5 M. *Novate*; 6 M. *Bellinzona*; 9½ M. *Garbagnate*; 11 M. *Caronno*.

13½ M. *Saronno* (*Albergo Madonna*; *Leon d'Oro*, well spoken of), a large village on the *Lura*, with 5100 inhab., known in Italy for its excellent gingerbread (*amaretti*). — A quadruple avenue of plane-trees leads W. from the station to the SANTUARIO DELLA BEATA VERGINE, a celebrated pilgrimage-church, built at different times between the end of the 15th and the end of the 17th century, chiefly in a pompous baroque style. It contains a series of admirable \*Frescoes.



# Ferrovie e Tramways nei Dintorni di Milano

Ferrovie

Tramways

*Linee principali*

*Linee Nord Milano*

*a Vapore*

*a Cavalli*

Scala di 1 a 500000

*elettrico*

5 4 3 2 1 0

5

10

15

20 Km.

Lugano

Bellano & Co



Stazioni di Milano:

C. Centrale, N. Nord Milano, T. Porta Ticinese

Piacenza

The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina*. The frescoes immediately below the drum are by *Lanini*, those in the next section by *Cesare da Sesto* and *Bernardini* (SS. Rochus and Sebastian). The remaining frescoes are all by *Lanini*, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the Adoration of the Magi and the Presentation in the Temple. Above, the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of \*S. Apollonia the right, and \*S. Catharine to the left, each with an angel.

Saronno is a station on the line from *Novara to Seregno* (p. 61). — From Saronno to *Laveno*, see p. 157.

15½ M. *Rovello*; 17 M. *Rovellasca*; 19¼ M. *Lomazzo*; 21¼ M. *Adorago*; 23 M. *Fino-Mornasco*; 23¾ M. *Portichetto*; 25½ M. *Grandate*; 27½ M. *Camerlata*, at the foot of a mountain-cone, bearing the ruined *Castello Baradello*, once a residence of Frederick Barbarossa (p. 144). — 28½ M. *Como*. The train stops first at *Porta Torre* (p. 143), and then goes on to the *Stazione Como Lago* on the bank of the lake (p. 142).

#### b. FROM MILAN TO COMO AND LECCO VIÂ MONZA.

FROM MILAN TO COMO, 30 M., railway in 1¼-1¾ hr. (fares 5 fr. 45, fr. 80, 2 fr. 45 c.; express, 6 fr., 4 fr. 20 c.). Through-tickets may be obtained at the railway-station of Milan and at the *Agenzia Internazionale* (p. 115) for *Como*, *Tremezzo*, *Cadenabbia*, *Bellagio*, *Menaggio*, and *Lico*. — FROM MILAN TO LECCO, 32 M., railway in 1½-2 hrs. (fares fr. 80, 4 fr. 5, 2 fr. 60 c.).

The line traverses a fertile plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation. 2½ M. *Greco*; 4½ M. *Sesto San Giovanni*.

8 M. **Monza** (*Alb. del Castello & Falcone*, at the railway-station; *S. Filippo*, Via Italia 12) is a town with 11,800 inhabitants. Leaving the station and following the Via Italia to the right, we pass the church of *S. Maria in Istrada* (2nd on the right), with a Gothic brick façade of 1327, and soon reach the \*CATHEDRAL (*S. Giovanni*), the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Marco da Campione* on the site of a church founded in 590 by the Lombard queen Theodolinda, and contains double aisles and transept, flanked with chapels on both sides. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ.

INTERIOR. In the E. transept is a relief representing the coronation of Emp. Charles IV. (1355). — The chapel to the right of the choir, restored by *Beltrami* in 1890, contains the plain sarcophagus of Queen Theodolinda (beginning of 14th cent.) and frescoes of scenes from her life by *Avallari* (1444). The celebrated IRON CROWN, with which the German emperors were crowned as kings of Lombardy, is also preserved in this chapel. This venerable relic was last used at the coronation of the Emp. Charles V. in 1530, of Napoleon in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round



the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the Empress Helena from Palestine. From the time of Theodolinda onwards it was used as the royal crown of the Lombards. In its present form it is, perhaps, a work of the 12th century. In 1859 it was carried off by the Austrians, but after the peace of 1866 it was restored to its former repository, and until lately preserved in the crypt. (Fee for seeing the crown, 5 fr.) — The *\*TREASURY* (fee 1 fr., 5 fr. for a party) contains several objects of historical interest: seven with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of the Lombard kings at the moment of their coronation; a richly-adorned book-cover with an inscription of Theodolinda; reliquary, cross, and missals of Berengarius; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; fine diptychs of the 4-6th cent.; Gothic carving in ivory; 'ampullæ' from the Roman catacombs (vessels with a dark-red deposit supposed to be the blood of martyrs); Byzantine pilgrim-flasks from Palestine; model of the iron crown. A cabinet outside the church contains the mummy of one of the Visconti, who died in 1413.

The handsome Gothic *Municipio*, or town-hall, also called *Palazzo Arengario*, dates from the 13th century. The royal *Summer Palace* near Mouza is a large building with an extensive and beautiful park, traversed by the Lambro.

TRAMWAY from Monza to *Milan*, see p. 117. — A tramway (starting from the principal railway-station) also runs from Monza via *Trezzo sull'Adda* (p. 145) to ( $2\frac{1}{4}$  hrs.) *Bergamo*; and others run to *Treviglio* and *Caravaggio* (p. 176), to *Carate Brianza*, etc.

The lines to Como and Lecco divide at Monza. The former line runs to the N.W., affording pleasant views, to the right, of the fertile *Brianza* (p. 145), with its numerous country-residences. The train passes through several tunnels. 11 M. *Lissone-Muggi*. To the right rises the long, indented Monte Resegone, to the left of which are the Monte Grigna and the mountains reaching to the Splügen. —  $12\frac{1}{2}$  M. *Desio*. —  $14\frac{1}{2}$  M. *Seregno*, a town with 610 inhab., is the junction of branch-lines to *Novara* (p. 61), and ( $25$  M.) *Bergamo* (in  $1\frac{1}{2}$  hr.), via *Usmate-Carnate* (p. 144) at *Ponte S. Pietro* (p. 183). — From ( $18$  M.) *Camnago* a branch-line diverges to *Seveso S. Pietro* (p. 145).  $20\frac{1}{2}$  M. *Carimate*;  $21\frac{1}{2}$  M. *Cantù-Asnago*;  $24\frac{1}{2}$  M. *Cucciago*;  $27$  M. *Albate-Camerlata* (p. 141) —  $30$  M. *Como* (*Stazione Mediterranea*, see below).

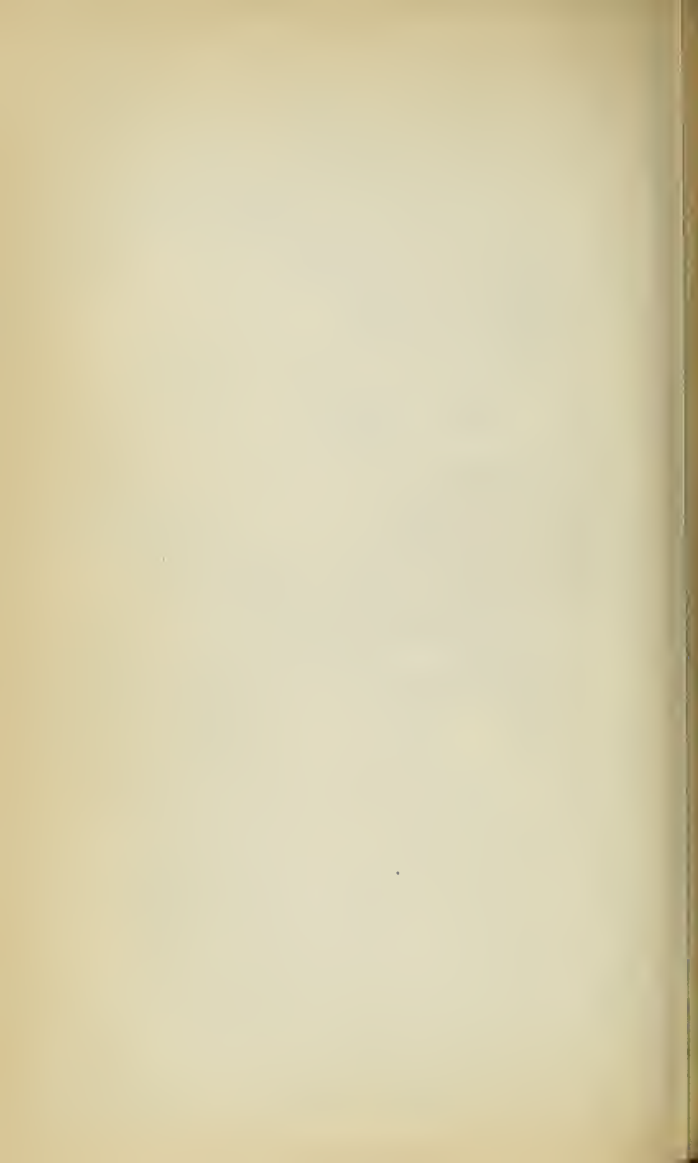
**Como.** — **Arrival.** The *Stazione Como S. Giovanni* or *Mediterranea* the principal station (St. Gotthard Railway), is  $\frac{1}{2}$  M. from the quay (omn. 30 c., included in through-tickets). The *Stazione Como Lago* or *Ferro Nord* lies 200 yds. to the E. of the quay (branch-lines to *Saronno* and *Milano* p. 140, and to *Varese* and *Laveno*, p. 159). — The *Stazione Como Borgate*, a third station, is of no importance to tourists.

**Hotels** (all in the *Piazza Cavour*, near the harbour). *\*HÔTEL VOLTA* (Pl. v), R., L., & A. 4-6, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 7-10, omn. 1 fr.; *ITALIA* (Pl. i), R., L., & A.  $2\frac{1}{2}$ -4, B.  $1\frac{1}{2}$ , déj. 3, D. 4, pens. from 8, omn. 1 fr. *HÔTEL-PENSION SUISSE* (Pl. s), R. 2, L.  $\frac{1}{2}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{4}$ , déj. 2, D. 3, pens. 8, omn.  $\frac{3}{4}$  fr.; *HÔTEL-PENS. BELLEVUE* (Pl. b), R. from  $1\frac{1}{2}$ , déj. 2, D.  $3\frac{1}{2}$  (both incl. wine), pens. 8 fr., these two have café-restaurants and are well spoken of. — *\*Trattoria Frascioni Confalonieri*, at the corner of the *Piazza Cavour*. — *Caffè Plinio*, next the *Hôt. Volta*.

**BATHS** in the lake by the *Giardino Pubblico*, to the left, outside the pier. — **Books**, photographs, etc.: *Schmid, Francke, & Co. (Libreria Dalp)*, in the







St. Volta. — POST OFFICE (Pl. P), Via Cinque Giornate, to the S.W. of the cathedral.

Como (705 ft.), the capital of a province, with 11,000 inhab. and large silk-factories, the birthplace of the elder and younger Pliny and of the electrician and philosopher Volta (1745-1826: whose *Statue* by P. Marchesi is in the Piazza Volta, near the quay), lies at the S.W. end of the Lake of Como, and is enclosed by an amphitheatre of mountains. It was the Roman *Comum*, and of some importance in the middle ages.

The \*CATHEDRAL, begun in the Gothic style in 1396, and altered to the Renaissance style by *Tommaso Rodari* (choir, transept, out-let of nave) in 1486, is built entirely of marble, and is one of the best in N. Italy. The S. portal is by *Bramante* (1491); the dome is modern. The greater part of the sumptuous plastic ornamentation is by Rodari and other contemporary Lombard artists. Over the magnificent W. portal are reliefs (Adoration of the Magi) and statuettes (Mary with S. Abbondio, etc.). At the sides of the main entrance are statues of the elder and the younger Pliny, erected in 1498.

INTERIOR. The gaudy vaulting, restored in 1838 at a cost of 10,000 fr., destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 138). The windows of the portal contain good modern stained glass, representing the history of S. Abbondio; there are others to the right of the entrance and in the choir. — To the right of the entrance is the monument of *Cardinal Tolomeo Gallio*, a benefactor of the town, erected in 1861. Farther on, to the right, 2nd altar, di S. Abbondio, with handsome wood-carving, and scenes from the life of the saint; adjoining (l.) the \*Adoration of the Magi, by *Bern. Luini*, (r.) the Flight into Egypt, by *Gaud. Ferrari*. Over the (3rd) altar of S. Jerome a \*Madonna by *B. Luini*. In the N. TRANSEPT the Altare del Crocifisso of 1498, with a fine statue of St. Sebastian. In the CHOIR the Altare della Croce, by *Pompeo Marchesi*. The SACRISTY contains pictures by *Guido Cagnoli*, *Paolo Veronese*, etc. In the LEFT AISLE, the altar of the Mater Dolorosa with an Entombment by *Tommaso Rodari* (1498). At the Altare di S. Giuseppe: l. *G. Ferrari*, Nuptials of the Virgin, in style resembling Raphael; r. *B. Luini*, Nativity; St. Joseph, a statue by *P. Marchesi*, and a bas-relief below, the last work of this master. By the third altar the statue of Pope Innocent XI. (Odescalchi) and Carlo Ravelli, Bishop of Como.

Adjoining the church is the *Broletto* (now a public office), constructed of alternate courses of different-coloured stones, and completed in 1215. Behind the cathedral is the *Theatre*, erected in 1813. The Corso Vittorio Emanuele, which runs W. from the cathedral, reaches the rear of the Romanesque church of *S. Fedele*, with a fine semi-circular apse. The chief façade of the church, in the Piazza del Mercato, is as little worthy of attention as the completely spoiled interior. — The *Porta Torre*, now known as the *Porta Vittoria*, a massive five-storied structure, is also worthy of note. Outside the gate, in the Piazza Vittoria, is a bronze *Statue of Garibaldi*, by Vela.

On the promenade outside the town is the church of *SS. Annunziata*, of the 17th cent., richly decorated with marble and gold; also known as the church *Del Crocifisso*, from a miraculous image. Farther on, on the slope of the mountain, is the fine old *Basilica of S. Abbondio*, originally a Lombard structure of the 8th cent., rebuilt

in the 11th cent., and restored in 1863-88. Beneath it the remains of a church of the 5th cent. have been found. — The *Castello Baradello* (p. 141), reached by a tolerable footpath in  $1\frac{1}{2}$  hr., is an excellent point of view.

EXCURSIONS. Beautiful roads, affording a variety of charming views lead along the banks of the lake, to the W. through the suburb of *Giorgio* and past the *Villa dell' Olmo*, to ( $2\frac{1}{2}$  M.) *Cernobbio* (p. 148), and the E., on the hillside, high above the lake, via *Blevio* to (5 M.) *Tor* (p. 148). — A pleasant drive may also be taken through the *Vai Fresco S. Fermo*. — *Brunate*, see p. 148. The station of the cable-railway (*Funicolare*), opened in 1894, is near the Stazione Como-Lago (Ferrovie Nord). The total length of the line is about  $\frac{2}{3}$  M., its steepest gradient 55:1 (fares, up 2, down  $1\frac{1}{2}$ , return 3 fr.).

From Como to *Monte Generoso* and *Lugano*, see p. 13; to *Varese*, see p. 17.

FROM COMO TO BELLAGIO VIA ERBA, about 26 M., one-horse carriage in 5-6 hrs. (25 fr., with fee of 3 fr.). The road, which will also repay the pedestrian, passes *Cannago Volta* (a little to the N. of the road; with the tomb of Volta), *Cassano*, and *Albesio*, and affords views of the *Brianza*, the *Montorfano*, several small lakes, and the *Pian d' Erba*, dominated to the E. by the *Corni di Canzo* (4510 ft.) and the *Resegone* (see below). 11 M. *Erba*, and thence to *Bellagio*, see p. 146.

FROM COMO TO LECCO, 26 M., railway in 2 hrs. (4 fr. 75, 3 fr. 22 fr. 15 c.). — 3 M. *Albate-Cameriata*, see p. 141; 5 M. *Albate-Trecall*;  $7\frac{1}{2}$  M. *Cantù*; 10 M. *Brenna-Alzate*, between the villages of these names; 11 M. *Anzano del Parco*. To the left lies the *Lago d'Alserio*. —  $13\frac{1}{2}$  M. *Merone-Pontenuovo*, the junction of the Milan and Erba line (p. 146). 15 M. *Mojana*;  $15\frac{3}{4}$  M. *Casletto-Rogengo*, on the S. bank of the *Lago Pusiano*; 17 M. *Molteno*;  $18\frac{1}{2}$  M. *Oggiono*, at the S. end of the *Lago d'Annone*. The train then runs along the E. bank of this lake to (22 M.) *Sala al Barro*, the starting-point for an ascent of *Mte. Baro* (p. 145; mountain-railway contemplated), which rises to the E. The *Lago d'Annone* is connected with the Lake of Lecco by the *Ritorto*, the course of which is followed beyond ( $22\frac{1}{2}$  M.) *Civate*. The *Mte. Resegone* is prominent to the E. —  $23\frac{1}{2}$  M. *Valmadrera*. The train then penetrates a tunnel, crosses the wide *Adda* by a new bridge, and reaches 26 M.) *Lecco* (p. 145).

The RAILWAY FROM MONZA TO LECCO skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (p. 145), studded with numerous villas of the wealthy Milanese. —  $12\frac{1}{2}$  M. *Arcore*. — From ( $15\frac{1}{2}$  M.) *Usmate-Carnate*, also a station on the line from *Seregno* to *Ponte S. Pietro* and *Bergamo* (p. 142), an omnibus runs  $\frac{3}{4}$  hr. to *Monticello* (*Hôtel Monticello*), a summer-resort a little to the N.W. — From (19 M.) *Cernusco-Merate* a pleasant excursion may be taken to the lofty *Montevecchia*, situated towards the N.W. ( $1\frac{1}{2}$  hr.; the church of *Montevecchia* commands an excellent view of the Lombard plain, Milan, Cremona, Novara, and part of the *Brianza*, etc.; good wine, but a poor inn; pleasant return-route by *Missaglia*, with a guide,  $1\frac{1}{4}$  hr.; thence by carriage to *Merate*; fine views). The village of *Merate* (*Albergo del Sole*), 1 M. from the station, was formerly fortified: pretty villas. — 21 M. *Olgiate-Molgora*. Beyond a tunnel a view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river by an iron bridge, and joins the *Lecco and Bergamo* line (p. 183) at ( $27\frac{1}{2}$  M.) *Calolzio*. — 30 M. *Maggianico*, with a prettily situated hydropathic establishment.

32 M. **Lecco**. — ALBERGO-RISTORANTE MAZZOLENI, at the pier, R. 1/2 fr., well spoken of; CROCE DI MALTA; CORONA D'ITALIA, unpretending. — *Rail. Restaurant*, clean. — Omn. between the station and the pier 50 c.

**Lecco** is an industrial town with 6100 inhab. and silk, cotton, and iron manufactories, at the foot of *Mte. Resegone* (6160 ft.) and at the S. end of the *Lake of Lecco* or E. arm of the *Lake of Como* (p. 147), from which the *Adda* here emerges. Statues of *Garibaldi* and *Alessandro Manzoni* (b. in Milan 1785, d. 1873), the poet and head of the romantic school, both by Confalonieri, were erected in the piazza in 1884 and 1891. The pedestal of the latter is decorated with reliefs from Manzoni's 'I Promessi Sposi'. Pleasant walks, admirably described in 'I Promessi Sposi', to the hill of *S. Gerolamo*, with a pilgrimage-church and a ruined castle (3/4 hr.), etc. The *Ponte Grande*, a stone bridge of ten arches, constructed in 1335 by Azzone Visconti, and furnished with fortified towers at the extremities, leads S. from Lecco to *Pescate*, where the road divides: the right branch, passing the village of *Malgrate* (with many silk-factories) to the W. of Lecco, leads to *Como* (p. 142), the left branch southwards to *Milan*. To the N. of *Malgrate* is the promontory of *S. Dionigio*.

From Lecco we may ascend viâ *Pescate* to (2 hrs.) the top of *Monte Inverso* (3150 ft.), which may also be ascended from *Sala al Barro* (p. 144). About two-thirds of the way up is an inn. The top affords a fine \*View of the *Brianza*.

Below Lecco the *Adda* expands into the *Lago di Garlate*, and further down, into the small *Lago d'Olginate*. A navigable canal connects *Trezzo* (p. 142) with *Milan*. — From Lecco to *Bellano* (-*Colico*), see p. 147; to *Verghemio*, see p. 183.

## 21. From Milan to Bellagio. The Brianza.

RAILWAY from *Milan* to (27 1/2 M.) *Incino-Erba* (starting from the *Stazione Provie Nord*, p. 115) in 1 1/2- 1 3/4 hr. (fares 4 fr. 25, 2 fr. 50, 1 fr. 60 c.; turn-tickets 6 fr. 80, 4 fr., 2 fr. 70 c.). — High-road from *Erba* to *Bellagio*.

**Brianza** is the name of the undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Seveso* and the *Adda*, and stretching to the N. to the triangular peninsula which divides the *Como* and *Lecco* lakes. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry plantations. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Alserio*, *Segrino*, and *Montorfano*).

The RAILWAY FROM MILAN TO INCINO-ERBA traverses a well-cultivated and well-watered plain. As far as (3 M.) *Bovisa* it coincides with the line to *Saronno* (p. 140). 4 1/2 M. *Affori*; 5 M. *Bruzzone*; 5 1/2 M. *Cormanno*. The train now crosses the small *Seveso*. (4 M.) *Cusano*; 7 1/2 M. *Paderno Dugnano*; 9 M. *Palazzolo*. Beyond (10 M.) *Varedo* the train again crosses the *Seveso* and reaches (11 M.) *Bovisio*. 12 M. *Cesano-Maderno*. From (14 M.) *Seveso* & *Pietro* a branch-line diverges to (1 1/4 M.) *Camnago* (p. 142), a station on the *Monza-Como* railway, which our line crosses near (15 M.) *Ida*. 16 M. *Cabiate*; 17 1/3 M. *Mariano-Comense*. Near (18 1/2 M.) *Crugio-Giussano* the country becomes hilly. 20 M. *Arosio*, pleasantly situated amid vine-clad hills, some of which are crowned with



villages and country-houses. 21½ M. *Inverigo*, a pretty village, in the valley of the *Lambro*. On an eminence rises the \**Rotonda*, one of the finest villas in the Brianza, with a park and admirably-kept garden, and commanding an extensive view. The *Villa Crivelli* is famous for its cypresses. The train now ascends the valley of the *Lambro*. 23 M. *Lambrugo*; 25½ M. *Merone-Pontenuovo*, the junction of the Lecco and Como line (p. 144). The *Lago d'Alserio* is passed on the left and the *Lago di Pusiano* on the right. The train enters the charming plain of Erba (*Pian d'Erba*).

27½ M. *Incino-Erba*, the station for the village of Incino and the small town of Erba. *Incino*, the ancient *Liciniforum*, contains a lofty Lombard campanile. *Erba* (1020 ft.; *Albergo*) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several handsome villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the Brianza. — From Erba to Como, see p. 144.

FROM ERBA TO BELLAGIO, about 15 M.; a highly interesting excursion. — Beyond Erba we cross the *Lambro*, which has here been canalized and is conducted into the *Lago di Pusiano*, a little to the S.E. Immediately afterwards the route to Bellagio diverges to the left from the road to Lecco, and runs to the N., past Longorone on the W. bank of the narrow *Lago del Segrino*, to —

6 M. *Canzo* (*Croce di Malta*), which is almost contiguous (1¼ M.) *Asso*, the two numbering together 2700 inhabitants. At the entrance of Asso is a large silk-manufactory (*Casa Versa*).

The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the VALL' ASSINA, the slopes of which are well wooded; it passes through (2 M.) *Lasnigo*, (2 M.) *Barni*, and *Magreglio*, where it becomes steeper; first view of both arms of the Lake of Como from the eminence near the (1 M.) *Chapelle*.

Delightful \*Survey of the entire E. arm to Lecco and far beyond, after passing the first church of (1¼ M.) *Civenna* (Inn) with its graceful tower. The road now runs for 2 M. along the shoulder of the mountain, which extends into the lake at Bellagio. Beyond the chapel good views are obtained of the W. arm of the lake (of Como), the Tremezzina with the Villa Carlotta and Cadenabbia, the E. arm (Lake of Lecco), a large portion of the road and railway on the E. bank, the former supported by masonry and embankments, and finally of the entire lake from the promontory of Bellagio to Domaso (p. 153), and far below the park of the Viserbelloni (p. 150), rising above the lake like a molehill.

The road winds downwards for about 3 M., finally passing to *Villa Giulia* (p. 151) and the churchyard of Bellagio. From Civenna to the hotels at *Bellagio* on the lake (p. 150) 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the *Mezza S. Primo* (p. 151). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over débris).





Geograph. Anstalt von

Milano

1:250,000

Milano

Wagner & Debes, Leipzig







## 22. Lake of Como.

**Plan of Excursion.** The Lakes of Como and Lugano (p. 155) and the Lago Maggiore (R. 25) may be visited from Milan most expeditiously as follows: by the St. Gotthard line or the Saronno-Como railway in  $1\frac{1}{4}$ - $\frac{3}{4}$  hr. to Como (Cathedral); proceed by steamboat in the afternoon in  $\frac{1}{2}$  hr. to Cadenabbia or Bellagio, the latter the most beautiful point on the Lake of Como, and spend the night there. In the evening and next morning visit Villa Carlotta and Villa Serbelloni; by steamboat in  $\frac{1}{4}$  hr., or by rowing-boat, to Menaggio; thence by railway in 1 hr. to Portezza, a time for the steamboat which starts for Lugano (p. 156), arriving early enough to leave time for the ascent of Monte S. Salvatore. From Lugano by steamboat in  $1\frac{1}{4}$  hr. to Ponte Tresa and thence by steam-tramway in  $\frac{1}{4}$  hr. to Luino; steamboat from Luino in  $1\frac{1}{2}$  hr. to the *Borromean Islands*, thence in 1 hr. to Arona. Railway from Arona to Milan, see p. 160. The **CIRCULAR TOUR TICKETS** (see p. xvii) issued for this excursion are economical and convenient. Return-tickets are valid for one day only.

Steamboat thrice daily from Como to Colico in  $3\frac{1}{2}$ -5 hrs. (fares 4 fr. 70, fr. 60 c.); five times daily from Como to Bellagio, eight times to Torriggeria; thrice daily from Como to Lecco in  $3\frac{1}{4}$ -4 hrs.; thrice daily from Lecco to Colico in  $3\frac{3}{4}$ - $4\frac{1}{2}$  hrs. The tickets are issued on board the steamers (also tickets for the railways in connection and the Swiss diligences). Embarkation and landing free (the tickets have a coupon which is given to the boatman). Those who embark at intermediate stations must procure check at the pier to be given up when the tickets are taken on board. The advertised hours are not rigidly adhered to. Some of the boats are handsome saloon-steamers, with good restaurants on board. — In the following description the stations at which there is a pier are indicated by 'P', the others (small boat stations) by 'B'.

Railway on the E. bank from Bellano (p. 152) to (15 M.) Lecco, not recommended to tourists; numerous tunnels and viaducts.

**Rowing-boats (barca).** First hour  $1\frac{1}{2}$  fr., each additional hour 1 fr. for each rower. From Bellagio to Cadenabbia and back (or vice versâ), each rower  $2\frac{1}{2}$  fr.; Bellagio to Tremezzo, Bellagio to Menaggio, and Bellagio to Varenna also  $2\frac{1}{2}$  fr. each rower; Bellagio to Villa Melzi, Villa Carlotta, and back, each rower 3 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta io!' When travellers are not numerous, the boatmen readily reduce their demands. The following phrases may be found useful: *Quanto volete per una corsa d'un ora (di due ore)? Siamo due (tre, quattro) persone. E oppo, vi darò un franco (due franchi, etc.).* In addition to the fare, it is usual to give a 'mancia' of  $\frac{1}{2}$  fr. or 1 fr. according to the length of the excursion.

The **\*Lake of Como** (700 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 9), and is in the estimation of many the most beautiful lake in Italy. Length from Como to the N. extremity 30 M.; greatest width between Menaggio and Varenna nearly  $2\frac{1}{2}$  M.; greatest depth 1930 ft.; total area 60 sq. M. At Bellagio (p. 150) the lake divides into two branches, called respectively the Lakes of *Como* (W.) and *Lecco* (E.). The *Adda* enters at the upper extremity and makes its egress near Lecco. The W. arm has no outlet. Numerous villages and the gay palaces of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. — The industrious inhabi-

tants of the banks of the lake are much occupied in the production and manufacture of silk. Tasteful articles in olive-wood are made at Bellagio. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E., the *Punta di Geno*, the beauty of the lake is disclosed to view.

### Lake of Como.

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*Borgo S. Giorgio*, the N.W. suburb of Como, with the \**Villa dell' Olmo*, formerly *Villa Raimondi*, at the N. end, the largest on the lake, belonging to the Duke of Visconti-Modrone, with splendid halls and fine park (strangers admitted).

*Villa Tavernola*, beyond the mouth of the *Breggia*. *Villa Gonzalez*; *Villa Cima*, in a beautiful park.

**Cernobbio (P).** — \*GRAND HÔTEL VILLA D'ESTE ET REINE D'ANGLETERRE, R., L., & A. 3, pens. 10-13 fr., with pleasant grounds, frequented by English and Americans; HÔT. CERNOBBIO ET DE LA REINE OLGA, R., L., & A. 3-5, B. 1 $\frac{1}{2}$ , déj. 3, D. 4, pens. 6-9, omn. 1 fr.; ALB. MILANO, Italian. — *Omnibus* to and from Como station.

*Cernobbio* is a considerable village, surrounded by handsome villas: *Belinzaghi*, *Baroggi*, and others. High above lies the church of *Rovenna*.

The *Monte Bisbino* (4390 ft.), with a pilgrimage church and a fine view, is easily ascended in 3 hrs. from Cernobbio or Brienno (p. 149).

*Villa Volpi*, on a promontory extending far into the lake.

*Moltrasio* (P; Alb. Caramazza), in a beautiful situation, with the large *Palazzo Passalacqua*, rising above its terraced garden.

*Urio* (B); then *Carate* (P; Hôt.-Pens. Lario), *Laglio*, and *Germanello*, all with attractive villas.

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From *Borgo S. Agostino*, the N.E. suburb of Como, a new road (4 $\frac{1}{2}$  M.; one-horse carr. 8, two-horse 15 fr.) and a cable-railway (p. 144) lead to *Brunate* (2400 ft.; \**Alb.-Rist. Spaini*; *Bellavista*, R. 1 $\frac{1}{4}$ , B. 1 $\frac{1}{4}$ , déj. 2 $\frac{1}{2}$ , D. 4 fr.), commanding a fine view to the W. as far as *Monte Rosa*.

*Blevio*, with the villas *Mylius* and *Ricordi*, and, beyond the *Punta di Geno*, the villas *Ratazzi*, *Cornaggia*, etc. *Villa Taglioni*, formerly the property of the famous danseuse; *Villa Ferranti* once the residence of the celebrated singer *Pasta* (d. 1865); *Villa Taverna*.

**Torno** (P; Alb. *Bella Venezia*) has a pretty church and is surrounded by villas.

Road hence to *Como*, see p. 144.  
*Villa Pliniana*, in the bay of *Molina*, at the entrance of narrow gorge, erected in 1570 by Count Anguissola, is now the property of the Marchesa Belgiojoso-Trotti. It derives its name

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On the bank of the lake is a lofty pyramid erected to the memory of Dr. Frank, a professor of Pavia (d. 1851), with money left by him for the purpose.

*Torriggeria* (P; Ristor. Casarico); on the promontory the *Villa Elisa*.

*Brienno* (B), embosomed in laurels.

*Argegno* (P; Alb. & Ristor. Telo; Alb. Barchetta), at the mouth of the fertile *Intelvi Valley*.

A carriage-road leads hence viâ *Castiglione d'Intelvi* and *S. Fedele d'Intelvi* (2520 ft.; Alb. S. Rocco) to *Lanzo d'Intelvi* (p. 156).

*Colonno* (B); then *Sala* (B), with the small island of *Comacina*, frequently mentioned in the annals of mediæval warfare, now occupied by a small church of *S. Giovanni*.

*Monte Legnone* and *Monte Legnoncino* (p. 153) are distinctly visible towards the N.E.

*Campo*, charmingly situated; on the promontory of *Lavedo*, which here projects far into the lake. On its extremity ( $\frac{3}{4}$  M. from Campo or Lenno) glitters the *Villa Arcomati*, with its colonnade (visitors admitted; fine view).

In the bay lie *Lenno* (B; Ristor. Centani) and *Azzano* (B). On the slope above, *Mezzegra*.

*Tremezzo* (P; \*Alb. Bazzoni; St. du Lac & Pens. *Villa Carlotta*, 6 fr., new, well spoken of), practically forming one place with *Cannobbio* (p. 150). The *Tremezzo* is a beautiful district justly called the garden of Lombardy. Interesting excursion (there and back, 3-4 hrs.) by *Lenno* (see above) to *S. Maria del Soccorso* (1375 ft.), pilgrimage church with beautiful

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of *Pliniana* from a neighbouring spring which daily changes its level, a peculiarity mentioned both by the younger and the older Pliny. The passages are inscribed on the walls of the court.

*Riva di Palanzo* (P) and *Pognana* (B); then *Quarsano* and *Careno*.

*Nesso* (B), at the mouth of the *Val di Nesso*, which ascends to the *Piano del Tivano* (3800 ft.), with a high waterfall in a narrow gorge, frequently dry in summer.

Beyond *La Cavagnola* we obtain the first view of *Bellagio*.

Near *Lezzeno* (B) is one of the deepest parts of the lake.

*Villa Besana*.

*S. Giovanni* (B), with a church containing an altar-piece by Gaud. Ferrari: Christ in glory, with saints and donors. *Villa Trotti* (fine garden, visitors admitted).

*Villa Trivulzio*, formerly *Poldi*, contains the mausoleum of the last of the Gonzagas, in the form of a round Romanesque tower. Fine view. Visitors are admitted to the beautiful garden.

*Villa Melzi*,  $\frac{1}{2}$  M. to the S. of *Bellagio*, erected by *Albertolli* in 1810-15, for *Count Melzi d'Erile*, who was vice-president of the Italian Republic in 1802, and was made Duke of Lodi by Napoleon in 1807. It now belongs to the Duchess of Melzi, and possesses numerous works of art and a splendid garden (adm. Thurs. & Sun., 1 fr.).

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view (the sacristan sells refreshments); return by Mezzegra.

**Cadenabbia.** — \*BELLEVUE, adjoining the Villa Carlotta, with shady grounds on the lake, pens. 11-16 fr. (closed Dec. to Feb.); \*BELLE-ÎLE, R., L., & A. 2-4, B. 1 $\frac{1}{4}$ , déj. 2 $\frac{1}{4}$ , D. 4, pens. 7-10 fr.; \*BRITANNIA, R. 2-4, L. 3 $\frac{1}{4}$ , A. 1 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 3, D. 4 $\frac{1}{2}$ , pens. 7-12, omn. 1 fr.; HÔTEL-PENSION CADENABBIA, pens. 7-8 fr. — *Café Lavezari.* — Hotel-omnibuses at the pier. — *English Church*, with services from April to November.

**Cadenabbia**, 2 M. to the S. of Menaggio (omnibus at the station), lies in the most sheltered situation on the Lake of Como. — In the vicinity (S.W.), in a garden sloping down to the lake, stands the celebrated \***Villa Carlotta**, formerly *Sommariva*. In 1843 it came into the possession of Princess Albert of Prussia, after whose daughter *Charlotte* (d. 1855) it is named. The widower of the latter, Duke George of Saxe-Meiningen, is the present proprietor. Visitors ring at the entrance to the garden and ascend the broad flight of steps (accessible from 8 to 5; 1 fr. each pers.).

**INTERIOR.** The MARBLE HALL contains a frieze decorated with celebrated \*Reliefs by *Thorvaldsen*, representing the Triumph of Alexander (for which a sum of nearly 375,000 fr. was paid by Count *Sommariva*); also several statues by *Canova* (Cupid and Psyche, Magdalen, Palamedes, Venus); Paris by *Fontana*; bust of Count *Sommariva*; Mars and Venus, by *Acquisti*; Cupid giving water to pigeons, by *Bienaimé*, etc. The BILLIARD ROOM contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of *Thorvaldsen*. — In the GARDEN SALOON several modern pictures (*Hayez*, *Romeo and Juliet*; *Lordon*, *Atala*), and a marble relief of Napoleon when consul, by *Lazzarini*.

The \*GARDEN, which stretches to

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**Bellagio.** — \*GRANDE BRETAGNE, frequented by the English, and \*GRAND HÔTEL BELLAGIO, R. 3 $\frac{1}{2}$ -6, L. & A. 2, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. 12-16, omn. 3 $\frac{1}{4}$  fr., both well fitted up, and the property of companies, beautifully situated on the lake; VILLA SERBELLONI, now a dépendance of the Grand Hôtel Bellagio, R. 3, pens. 9-14 fr.; \*GENAZZINI, also beautifully situated on the lake, R., L., & A. 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{2}$ , déj. 3, D. 4 $\frac{1}{2}$ , pens. 7-11 fr. (tariff in the bedrooms). — Of less pretension: \*HÔTEL & PENSION FLORENCE, R., L., & A. 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{2}$ , déj. 2 $\frac{1}{2}$ , D. 4, pens. 7 $\frac{1}{2}$ -9, omn. 1 $\frac{1}{2}$  fr.; PENSION SUISSE, R. 1 $\frac{1}{2}$ -2, L. 1 $\frac{1}{2}$ , A. 1 $\frac{1}{2}$ , B. 1, déj. 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$ , pens. 6-7 fr.; PENS. DES ÉTRANGERS, déj. 2 $\frac{1}{2}$ , pens. 7-8 fr.; ALBERGO DEL VAPORE, all on the lake. — Beer at the *Café-Rest. des Étrangers*, see above; *Rest. de l'Hôt. de Florence*. — The large hotel send omnibuses to meet the steamers *Lace*, *Silk Goods*, and *Olive-wood Carvings* at numerous shops. *Rowing Boats*, see p. 147. *English Church* (services April Oct.).

**Bellagio** (710 ft.), a small town with 800 inhab., at the W. base of the promontory which separates the Lake of Como from the Lake of Lecco, is perhaps the most delightful point among the lakes of Upper Italy.

Higher up stands the \***Villa Serbelloni** (footpath ascends to the Hôt. Genazzini in 25 min.), the park of which extends to the head of the wooded promontory (admission for those not residing in the hotel 1 fr.). Charming glimpses of Varenna, Villa *Balbiano*, *Carlotta*, etc.

The *Villa Belmonte*, the property of an Englishman, commands another fine view (adm. 1 $\frac{1}{2}$  fr.).

About 1 M. to the S. of the lower entrance to the *Villa Serbelloni*, beyond the cemetery, we reach a small blue gate

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the S. to Tremezzo, and to the N. towards the Hôtel de Bellevue, contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio. At the end of the garden-wall is the mortuary chapel of the Sommarivas, with marble sculptures.

Behind Cadenabbia rises the rock of *Il Sasso S. Martino*.

Halfway up stands the *Madonna di S. Martino*, a small church, commanding a beautiful view; ascent  $1\frac{1}{2}$  hr. (we proceed viâ *Griante* to the small chapel of *S. Rocco* and then follow the paved track).

The *Monte Crocione* (5370 ft.), a more lofty mountain to the W., commands a striking view of the Lake of Como and Bellagio (a fatiguing ascent of  $3\frac{1}{2}$ -4 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 a.m.). A finer view of the alps of Valais is obtained from the *\*Monte Galbiga* (5600 ft.), to the W., which may be reached in 50 min. from Monte Crocione by following the crest. From Monte Galbiga we may descend viâ the *Ponna Alp* to (3 hrs.) *Osteno* (p. 155).

Here, at the *Punta di Bellagio*, the S.W. and S.E. arms of the lake unite. The latter, the *Lago di Lecco*, though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by the railway mentioned at p. 147. Steamers ply on the lake from (Como) Bellagio to Lecco and back, and from Colico to Lecco and back (comp. p. 147). The steamboat-stations are *Lierna*, *Limonta*, *Vassena*, *Onno*, *Mandello*, *Abbadia*, and *Lecco* (p. 145), some of which are not always called at.

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio (W. bank) and Varenna (E. bank).

## W. BANK.

**Menaggio (P).**—Piers. One, to the S., beside the Hôtel Menaggio, or the *Steam Tramway* to Porlezza (Lugano; see p. 155); another beside the Hôtels *Victoria* and *Corona*. Hotel-omnibuses meet the steamers both.

**Hotels.** *\*GRAND HÔTEL VICTORIA*, R., L., & A.  $4\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj. 3, 5, pens. 8-11 fr. (English Church

## E. BANK.

the left, leading to the *Villa Giulia*, the property of Count Blome of Vienna, with beautiful \*Gardens (adm. on Sun. and holidays; fee  $1\frac{1}{2}$ -1 fr.).

A pleasant excursion may be taken hence to *Civenna* (p. 146; one-horse carr. 8 fr.; 3 hrs. there and back), with which a visit to the *Villa Giulia* may conveniently be combined.

The highly interesting ascent of the *\*Monte S. Primo* (5555 ft.) may be made in  $4\frac{1}{2}$  hrs. from Bellagio (with guide, 10 fr.). The route leads past the *Villa Giulia* and *Casate*, and at (2 hrs.) a chapel forks. We follow the narrow road to the right to the alps of *Villa* and *Borzo*, whence a foot-path leads to the ( $2\frac{1}{2}$  hrs.) summit. Magnificent view of the Lake of Como and the *Briauza*, backed by a grand mountain-panorama. Descent to *Canzo*, see p. 146.

## E. BANK.

**Varenna (P;** *\*Alb. Reale-Marcionni*, R., L., & A. 2-3, B. 2, déj. 3, D. 5, pens. 7-9, omn.  $1\frac{1}{2}$  fr.) is charmingly situated on a promontory, surrounded by gardens (*Isimbardi*, *Lelia*, *Venini*), at the mouth of the *Val d'Esino*. Above, beside the small



## W. BANK.

Service); \*HÔT. MENAGGIO, Italian, R., L., & A. 3½-5½, B. 4½, déj. 3, D. 5, pens. 8-11 fr., both beautifully situated, with gardens on the lake; CORONA, Italian, second class.

*Menaggio* (1000 inhab.), with an extensive silk manufactory, commands a fine view of Bellagio. On the lake, to the S. of the village, is the handsome *Villa Mylius*. — A good road, diverging to the right from the Cadenabbia (Como) road, ascends in windings to (½ hr.) *Loveno Superiore*, near the church of which stands the *Villa Vigoni*, formerly *Mylius*, commanding a magnificent view of Bellagio, Menaggio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains two reliefs by *Thorvaldsen* and a group in marble by *Argenti*. On a mountain-spur, 1¼ M. farther, is the chapel of *Madonna della Breglia*. — The *Villa Massimo d'Azeglio* contains paintings by the poet Marchese Massimo d'Azeglio (d. 1866). *Villa Garoviglio*.

The steamer next passes a wild, yellowish-brown cliff, the *Sasso Rancio* ('orange-rock'). The Russians under Bellegarde marched by this route in 1799, though with heavy losses.

*Aquaseria* (P) is the chief village in the commune of *S. Abbondio*. — *Mastenna*.

*Rezzonico* (B), with a restored castle of the 13th century.

*Cremia* (B), with the handsome church of *S. Michele* (altarpiece \*St. Michael, by Paolo Veronese). The old church of *S. Vito* contains a fine Madonna and angels by Borgognone.

Then *Pianello*.

## E. BANK.

village of *Vezio*, are the ruins of the *Torre di Vezio*, with a beautiful view (ascent ½ hr.). In the vicinity both road and railway pass through several tunnels. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About ¾ M. to the S. of Varenna the *Fiume Latte* ('mill brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but sometimes dried up in summer.

The \*Monte Grigna (7905 ft., 8 hrs) is a very fine point. From Varenna a bridle-path leads on the right bank of the *Esino* viâ *Perledo* to (2½ hrs. *Esino* (\*Alb. Monte Godeno, moderate), prettily situated. Thence (guides desirable; to the club-hut 4, Moncodine 7 fr.) to the *Alp Cainallo* 1½ *Alp Prada* 1½, *Rifugio* of the Italian Alpine Club (5930 ft.) ½ hr., and to the top of the *Grigna Settentrionale* *Moncodine* in 2 hrs. more (the last part rather trying). Superb view of the whole Alpine chain from the Mte. Viso to the Ortler (the Mte. Rosa group particularly fine), and of the plain of Lombardy to the distant Apennines. We may descend to the *V. (steep) to the club-hut Capanna Releggio* (5840 ft.) in the *Val Nera* and to *Mandello*, or to the E. *Pasturo* in the *Val Sassina* (p. 155).

*Gittana* is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake (cable-railway).

*Bellano* (P; *Bellano*, on the lake well spoken of), with 1400 inhab. and considerable factories is the present terminus of the Lecco and Colico line (p. 147). By the pier is a monument to *Tom. Grossi*, the poet, who was born at Bellano in 1790 (d. 1853) by Tantardini. A wide street leads hence to the (8 min.) station.

## W. BANK.

On rocks rising precipitously above *Musso* (B) are situated the ruins of three castles, *Rocca di Musso*, the residence of Giov. Giac. de' Medici in 1525-31, 'the Castellan of Musso', who from this spot ruled over the entire Lake of Como.

*Dongo* (P; Alb. *Dongo*), a large village in a sheltered situation.

*Gravedona* (P; Alb. *Gravedona*, well spoken of; Alb. del *Lauro*), with 1600 inhab., is picturesquely situated at the mouth of a gorge. The handsome *Piazza del Pero* with four towers, at the upper end, was built in 1586 by Pellegrino Tibaldi for the Milanese Cardinal Tolomeo Gallio. Adjoining the venerable church of *S. Vincenzo* rises the baptistery of *St. Maria del Tiglio*, an interesting building of the 12th cent., with campanile, containing two Christian inscriptions of the 5th century.

A bridle-path leads to the W. through the *Val di Gravedona* and over the *Passo di S. Jorio* (6420 ft.) (9 hrs.) *Bellinzona* (p. 6).

*Domāso* (P) possesses several handsome villas. — Finally *Gera* (3).

## E. BANK.

Following the *Via Cavour* to the left by the *Albergo Bellano*, then turning to the right and then to the left again, we reach the church of *S. Giorgio* and the *Orrido di Bellano*, a rocky gorge in which the *Pioverna* forms a lofty waterfall (adm. 1½ fr.).

A narrow road leads through the *Val Sassina*, which opens at *Bellano*, viâ *Taceno* to (6 M.) *Cortenova* and thence viâ *Introbio* to *Lecco*.

*Dervio* (B), at the mouth of the *Varrone*, is situated at the base of the abrupt *Monte Legnone* and its spur, the *Monte Legnoncino* (5680 ft.).

*Monte Legnone* (8505 ft.), the highest mountain of Lombardy, may be ascended hence in 7 hrs. (fatiguing but interesting). Bridle-path to (2 hrs.) *Sueglio* (2590 ft.; *Osteria Pinetta*, fair) on the slope of *Mte. Legnoncino*, and through *Valle Lavadè* to the (2 hrs.) *Rifugio* of the Italian Alpine Club (4460 ft.; good accommodation) by the *Roccoli Lorta*, on the saddle between *Legnone* and *Legnoccio*; thence (with guide) to the (2¼ hrs.) *Capanna Alpina* (7010 ft.; no beds) and the (1 hr.) summit, with magnificent view. — The ascent on the N. side, from *Delebio* (p. 154), is easier. A bridle-path leads through the *Val della Lesina* to the (4 hrs.) *Alp Cappello*, and thence across the *Bocchetta di Legnone* in 3 hrs. to the summit.

*Corenno*, *Dorio*, and *Ogliasca*, all picturesquely situated, with ruined castles.

*Colico* (*Isola Bella*; *Hôtel Risi*, R. 2½, B. 1 fr., both in the Italian style), comp. p. 15.

From *Colico* to *Chiavenna*, and over the *Splügen* to *Coire*, see R. 4.

## From Colico to Sondrio and Bormio.

FROM COLICO TO SONDRIO, 25½ M., railway in 1½-1¾ hr. (fares 4 fr. 3 fr. 25, 2 fr. 10 c.); FROM SONDRIO TO BORMIO, 41 M., diligence once daily (to *Tirano*, several times daily) in 10 hrs.

The *Val Tellina*, which is now traversed by a railway, belonged to the Romans down to 1797, then to Austria, and since 1859 has been united to

Italy. The broad valley is watered by the *Adda* (p. 14), the inundations of which often cause considerable damage, and make the lower part of the valley marshy and unhealthy. An aromatic red wine is yielded by the vines on the slopes of the valley.

4½ M. *Delebio*, on the *Lesina*, which descends from Mte. Legnone (ascend from Mte. Legnone, see p. 153). — 8 M. *Cosio-Vallellino-Traona*, the latter place lying at the base of the mountains beyond the *Adda*. — 10 M. *Morbegno* (850 ft.; *Ancora*), with 2500 inhab., is noted for its silk-culture and has a church of the 17th cent. with a few good pictures. — 12 M. *Talmona*. The line then crosses the *Adda*, here joined by the *Masino*, and skirts the base of the mountains to the north. 14 M. *Ardenno-Masino* 19½ M. *San-Pietro-Berbenno*; 22½ M. *Castione-Andevenno*. Farther on the trail skirts the hill of *Sassella*, noted for its wine and crowned with a church.

25½ M. *Sondrio* (1140 ft.; \**Posta*, with a garden, R., L., & A. 4½, 1 4 fr.; *Maddalena*; *Ristor. Marino*, with rooms), with 4000 inhab., the capital of the *Val Tellina*, situated on the *Malero*, an impetuous torrent, at the mouth of the picturesque *Val Malenco*. A large building outside the town, once a nunnery, is now private property. The old residence of the bailiff is now a barrack. *Sondrio* is a good centre for excursions, and it is visited for the grape-cure in the season.

Beyond *Sondrio* the HIGH ROAD continues to ascend the *Val Tellina*. The churches of *Montagna* and *Pendolasco* rise on the left. Between *Giacomo* and *Tresenda*, about halfway up the N. slope of the valley, rises the ancient watch-tower of *Teglio* (2945 ft.), which gives its name to the valley (*Val Teglino*). At (10½ M.) *Tresenda* the road over the *Passo d'Aprica* diverges to the right (p. 198). The road next crosses the *Poschiavino*, which descends from the *Bernina* glaciers, and soon reaches *Madonna di Tirano* (1500 ft.; \**Alb. S. Michele*, R. 3, B. 1 fr.), a small village with a large and handsome pilgrimage-church of the 16th century. The mountain-road which here diverges to the left leads to *Poschiavo*, and across the *Bernina Pass* to the *Upper Engadine* (see *Baedeker's Switzerland*). The '*Confine Svizzero*' is ¾ M. to the N.W. of *Madonna di Tirano*. About ¼ hr. after leaving *Madonna di Tirano* we reach —

16½ M. *Tirano* (1505 ft.; *Albergo Italia*, by the post-office, R., L. & A. 3, D. 4 fr.; *Posta* or *Angelo*; *Selvio*, by the lower bridge), a small town of 3000 inhab., with old mansions of the *Visconti*, *Pallavicini*, and *Salis* families.

The road now ascends more rapidly along the vine-clad slopes, passing *Sernio*, *Lovero*, and *Tovo*. To the N. rises the precipitous *Monte Masuccio* (9240 ft.), a landslide from which in 1807 blocked up the narrow channel of the *Adda*, and converted the populous and fertile valley into a vast lake. At (5½ M.) *Mazzo* (1845 ft.) the road crosses to the right bank of the *Adda*, and at the large village of (1¼ M.) *Grosotto* (*Alb. Pini*) it crosses the *Roasco*, which here issues from the *Val Grosina*. To the right, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond (1¼ M.) *Grosio* (2170 ft.) the road recrosses to the left bank. In 1½ hr. more we reach —

28½ M. *Bolladore* (2840 ft.; *Posta* or *Angelo*, R. 1½ fr.; *Hôtel des Alpes*). On the hill on the other side of the river rises the picturesque church of *Sondalo*. Beyond *Mondadizza* we again cross the *Adda*. The valley now contracts; to the E. lies *Le Prese* (3103 ft.), at the mouth of the *Val di Reza*. We now enter the defile of *Serra di Morignone*, about 1 M. in length, which separates the *Val Tellina* from the '*Paese Freddo*', or 'cold region', *Bormio*. We cross the *Adda* for the last time by the *Ponte del Diavolo*. The road enters the green *Valle di Sotto*, passes the hamlets of *Morignone* and *S. Antonio*, and at *Ceppina* reaches the level, green valley of *Bormio*, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. The road traverses the valley, crosses at (2 M.) *S. Lucia* the middle *Frodolfo*, just above its confluence with the *Adda*, and in 20 min. more reaches —

41 M. *Bormio*, Ger. *Worms* (4020 ft.; \**Posta* or *Leon d'Oro*; \**Alb. del Torre*), an antiquated little Italian town, with numerous dilapidated

owers, picturesquely situated at the entrance to the *Val Furva*. — The diligence goes on hence, ascending in windings, to (2 M.) the —

\**New Baths of Bormio* or *Bagni Nuovi* (4380 ft.), a handsome building on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains (Engl. church service in summer) The *Bagni Vecchi*, or old Baths of Bormio, are a little higher up (4750 ft.), perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in  $\frac{1}{4}$  hr. Both baths are much frequented in July and August, and are closed in the middle of October (R., L., & A.  $3\frac{1}{2}$ -4, D. 4 fr.). The springs, containing salt and sulphur (92-100° Fahr.), rise in the Dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny as known to the Romans. The old baths hewn in the rock are interesting. — From Bormio over the *Stelvio* to Meran or Innsbruck, see *Baedeker's Eastern Alps*.

### 3. From Menaggio on the Lake of Como viâ Lugano to Luino on the Lago Maggiore.

42 M. STEAM TRAMWAY from Menaggio to *Porlezza*, 8 M., in 1 hr. (fares fr. 65, 1 fr. 45 c.). STEAMBOAT from *Porlezza* to *Lugano*, 11 M., in 1 hr., and hence to *Ponte Tresa*, 15 M., in  $1\frac{1}{2}$  hr. (fares 4 fr. 50, 2 fr. 70 c.). STEAM TRAMWAY from *Ponte Tresa* to *Luino*, 8 M., in 1 hr. (fares 2 fr. 65, 1 fr. 45 c.). Through-tickets 9 fr. 80, 5 fr. 60 c.; return, Sunday, and circular tickets at a reduced rate (to be had on board any of the steamers). — Swiss custom-house examination on board the steamers in the Lake of Lugano, Italian custom-house at *Porlezza* or *Ponte Tresa* (usually also on board the steamers).

*Menaggio*, see p. 151. The railway-station is at the S. end of the village; the ticket-office is in the *Hôtel Menaggio*. The train waits for the steamer when the latter is late. The line at first ascends rapidly (5 : 100) to the hills above the lake, then turns sharply, and runs towards the N. Fine view to the right of the central part of the Lake of Como, with *Bellagio* in the middle. Farther on the line describes a wide bend, affording a view (right) of the *Val Inagra*, with *Loveno* and the *Villa Vigoni* in the foreground (p. 152). We then thread a tunnel 110 yds. long. At (3 M.) *Grandola* (260 ft.) we reach the highest point of the line, 610 ft. above the lake of Como, whence the train descends rapidly (4 : 100), viâ *Benerona*, *Piano* (on the small *Lago del Piano*), *S. Pietro*, and *Tavordo*. The line next crosses the *Cuccione* and *Beggo*, and reaches —

8 M. *Porlezza* (*Alb. del Lago*), on the N. arm of the Lake of Lugano, with the Italian custom-house for travellers in the other direction. The railway-station is close to the steamboat-pier.

The \**Lake of Lugano* (900 ft.), called by the Italians *Lago Sesio* after its doubtful Latin name, is scarcely inferior in beauty to its more celebrated neighbours Como and Maggiore, though its scenery is of a somewhat severer cast. The steamer (poor restaurant) proceeds towards Osteno, sometimes calling at *Cima*, at the foot of the steep hills on the N. bank.

*Osteno* (*Hôtel du Bateau*; *Rist. della Grotta*), on the S. bank of the lake, is frequently visited from Lugano on account of its remarkable grotto, the *Orrido di Osteno* (return-fare 2 fr. 35 c.; ticket for the grotto, obtained on board the steamer, 75 c.).



The "Grotto of Osteno (locally called the *Pescara*, 'fishermen's gorge') is 7 min. from the landing-place. We pass through the village; outside the gate we descend to the right before the stone-bridge, and cross the brook. The mouth of the gorge, in which there are two small water falls, is near a projecting rock. Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall — The *Tufa Grottoes of Rescia* may also be visited if time permit (1 hr. there and back) before the steamer returns from Porlezza. Boat (with two rowers, 2 fr. each) round the promontory to the E. of Osteno in  $\frac{1}{4}$  hr. to the hamlet of *Rescia*; thence by a narrow path to the grottoes in 5 min. (torches  $\frac{1}{2}$  fr.). The dome-shaped grottoes, encrusted with calcareous sinter and stalactites, are connected by a low passage (caution necessary). From the second is seen a pretty waterfall in a gorge. In the vicinity are tufa-quarries, containing interesting fossils.

A road leads from Osteno to the S.W. to (6 M.) Lanzo d'Intelvi (3115 ft.; pens. Lanzo d'Intelvi; *Caffè Centrale*, déj. 2 fr.),  $\frac{1}{4}$  M. above which is the "Hôtel. *Belvedere* (pens. 8-10 fr.), a pleasant spot for some stay (Eng. Church Service in summer), with a fine view of the Lake of Lugano and the Alps with Mte. Rosa. [Those whose destination is the Hôtel Belvedere take the footpath to the right, about  $\frac{3}{4}$  M. before reaching Lanzo, which soon joins the road ascending to the hotel.] A road also leads to Lanzo from (8 M.) *Maroggia* (p. 12), and another from *Argegno* on the Lake of Como (12 M.; see p. 149). Near Lanzo (20 min.) are the baths of *Paravisa*. Bridle-path to *Mte. Generoso* (p. 12),  $5\frac{1}{2}$  hrs.

The steamer now steers obliquely across the lake, leaving to the right *Cresogno* and *Loggio* on the N. bank, to **S. Mamette** (*Stella d'Italia*), beautifully situated at the mouth of the picturesque *Val Soldo*, with *Castello* high above it (p. 11).

The finest part of the lake lies between S. Mamette and Lugano. Beyond *Oria*, with the *Villa Bianci*, the station for *Albogasio*, we enter Switzerland. *Bellarma*, to the right, is the first village on Swiss soil; the slopes of *Mte. Caprino* (p. 10), to the S., are also in Switzerland. The steamer touches at *Gandria* (*Pension*; p. 10), at the foot of *Mte. Brè* (p. 10), with its gardens borne by lofty arcades and its vine-terraces, and then turns into the pretty bay of Lugano, leaving *Castagnola* (p. 10) to the right. The *Mte. S. Salvatore* rises conspicuously on the S. side of the bay.

**Lugano** (three piers), see p. 7. The station of the St. Gotthard Railway lies high above the town, 1 M. from the lake (cable railway).

As we leave Lugano we enjoy a fine retrospect of the town, with *Mte. Brè* (p. 10) to the N. The steamer rounds the promontory of *S. Martino*, the spur of *Monte S. Salvatore*, on the right; to the left rises *Monte Caprino* (p. 10). On some trips the steamer calls at *Campione*, an Italian enclave in Swiss territory. To the left rise the steep flanks of *Mte. Generoso* (p. 12). The arch of the viaduct (p. 12) through which the boat now passes, with lowered funnels, frames a picturesque glimpse of scenery. The vessel touches at *Melide* on the W. and sometimes at *Bissone* on the E. bank.

At this point a fine view is obtained of the arms of the lake opening to the S.E. and the S.W., with *Mte. S. Giorgio* (3590 ft.)



rising between them. The steamer enters the S. W. arm (on the E. bank, the hamlet of *Brusin-Arsizio*) and stops at *Morcote* (*Alb. Strauss*, with *Pension-Restaurant Morcote*, pens.  $4\frac{1}{2}$  fr.), a small town with arcaded houses, picturesquely situated on the vine-clad *Monte Arbostora* (2740 ft.) and commanded by a church and a ruined castle.

The vessel now crosses the lake to *Porto Ceresio*, the port of *Varese* (railway, see p. 159), situated on Italian soil in a bay of the S. bank. Farther on, the lake bends to the N. On the W. (Italian) bank lies *Brusin-Piano*, which is not called at by the express-steamers. Opposite is *Figino*, to the N.E. of which Mte. S. Salvatore again comes into sight. Turning to the left, the vessel now steers through the *Stretto di Lavena*, a narrow channel leading into the westernmost bay of the lake, which is almost completely enclosed by mountains, with the village of *Lavena* on the left, and the sheer *Monte Caslano* (1730 ft.) on the right. At the W. end of the bay is —

**Ponte Tresa**, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa* which issues from the lake here. The railway-station and steamboat-quay are on the Italian side. Italian custom-house examination.

The ROAD FROM LUGANO TO PONTE TRESA (6 M.), which may be recommended to pedestrians, ascends to the Restaurant du Jardin in *Sorengo* (see p. 9), descends past the small *Lake of Muzzano*, and traverses the road valley of the *Agno*. Crossing this stream, which flows into the W. arm of the Lake of Lugano, we reach the small town of *Agno*, beyond which the road crosses the *Magliaso* and passes the church of *Magliasina*. Finally we pass through the Swiss part of *Ponte Tresa*, cross the bridge to the left, and reach the railway-station.

The STEAM TRAMWAY FROM PONTE TRESA TO LUINO, at first ascending a little, follows the fertile green valley of the rapid and near Tresa, which here forms the boundary between Italy and Switzerland. Several torrents are crossed, and numerous villages and churches are seen perched among the rocks. Beyond the station ( $3\frac{1}{2}$  M.) *Cremenaga* (833 ft.), the train passes through two tunnels and crosses the river, the right bank of which is now also Italian. The valley contracts, and the banks become steeper. 6 M. *Creva* (745 ft.), with important manufactories. Crossing finally the *ellinzona*-Novara line (p. 58; station to the left), we arrive at ( $1\frac{1}{2}$  M.) *Luino*, where the station adjoins the Lago Maggiore steamboat-quay (see p. 163).

## 24. From Milan to Laveno and Arona.

### 1. FROM MILAN TO LAVENO.

a. VIÀ SARONNO AND VARESE. —  $45\frac{1}{2}$  M. RAILWAY in  $2\frac{1}{4}$ -3 hrs. fares 7 fr., 4 fr. 70, 2 fr. 80 c.). The trains start from the Stazione Ferre Nord (p. 115).

From Milan to ( $13\frac{1}{2}$  M.) *Saronno*, see p. 140. — The line follows thence the Milan and Laveno road, passing (16 M.) *Gerenzano*, ( $17\frac{1}{2}$  M.) *Cislago*, ( $19\frac{1}{2}$  M.) *Mozzate*, ( $20\frac{1}{2}$  M.) *Locate*, (22 M.)

*Abbiade Guazzone*, and ( $22\frac{1}{2}$  M.) *Tradate*. Then follow:  $24\frac{1}{2}$  M. *Venegono Inferiore*; 26 M. *Venegono Superiore*;  $27\frac{1}{2}$  M. *Vedano*.

About  $1\frac{1}{2}$  M. to the W. of *Venegono Superiore*, and  $\frac{3}{4}$  M. to the S.W. of *Vedano*, is *Castiglione Olona* (*Albergo S. Antonio*), with 600 in hab. and some interesting works of art. The choir of the high-lying COLLEGIATE CHURCH contains \*Frescoes painted about 1428 for Cardinal Brandi: *Castiglione* by *Masolino* of Florence, master of *Masaccio* (p. 458): at the sides of the windows scenes from the life of St. Stephen; on the vaulting Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments on the left is the monument of Card. Brandi *Castiglione* by *Leonardo Griffus* (1443). The sacristy contains some valuable church-furniture and an Annunciation on panel ascribed to *Masolino*. — The sacristan (1 fr.) conducts visitors across the court to the BAPTISTERY, in which there are well preserved frescoes by *Masolino* (about 1435). Outside, the Annunciation within, on the right, the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background is the saint's tomb; on the vaulting, early fathers; farther to the right, John the Baptist in prison, and preaching before Herod. On the rear wall is a \*Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); below, on the left, John preaching Christ as the Messiah above, God the Father between angels. — In front of the *Chiesa di S. Sepolcro*, in the lower part of the town, stand two gigantic figures of saints

29 M. *Malnate* (p. 159).

32 M. *Varese*. — Hotels. \*GRAND HÔTEL VARESE (EXCELSIOR), large establishment, in an open situation 1 M. from the town, near the station of *Casbeno* (p. 159), with a splendid view of the whole chain of the W. Alps, R., L., & A.  $5\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. 9-11, omn. 1 fr. — In the town: ITALIA; EUROPA; LEON D'ORO, GAMBERO, both unpretending etc. — Cafés under the arcades in the main street. — Station on the railway from *Varese* to *Gallarate* (p. 160).

*English Church Service* in the Grand Hôtel Varese.

*Varese* (1250 ft.) is a thriving place with 5800 inhab. and silk, paper, furniture, and other manufactories. In summer the pleasant environs attract a number of wealthy Milanese families who possess villas here and in the neighbourhood. The church of *S. Vittore*, rebuilt about 1600, with a tower 246 ft. in height, contains a St. George by *Crespi*, and a Magdalen by *Morazzone*. In the *Municipio* is a collection of prehistoric and other antiquities. The *Giardino Pubblico*, finely laid out in the old Italian style, commands fine views. Among the villas may be mentioned: *Villa Litta*, on the road to *Biume Superiore*; *Villa Ponti*, to the N.E., on the road to *Biume Inferiore*; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here on 26th May, 1859.

WALKS. To the *Colle Campiglio*,  $1\frac{1}{2}$  M. to the W., on the road to *Masnago* and *Laveno*, commanding a fine view; thence viâ *Masnago* and *Casciago* (where the *Villa Castelbarco* affords a fine \*View of the five lakes and the chain of Mte. Rosa) to *Luinate*, whence a beautiful view to the S.W. is obtained of the Lake of Varese and the small adjacent Lake of *Biandrone*, and also of the farther distant lakes of *Monate* and *Comabbio*. To *S. Albino*,  $1\frac{3}{4}$  M. to the S. of Varese, with a view of the lake; to the *Lago di Varese* (*Osteria della Schiranna*),  $2\frac{1}{2}$  M.; then, skirting the lake, to *Groppello*, *Oltrona*, *Voltorre* (where there is an old monastery of the Canonici Lateranensi with interesting Romanesque cloisters), and *Gavirate*,  $7\frac{1}{2}$  M. (see p. 159).

The most interesting excursion, however, is by *S. Ambrogio* and *Fogliaro* to the \**Madonna del Monte* (2885 ft.), a resort of pilgrims, 7½ M. to the N.E. (carriage-road to the first chapel, where there is a clean inn; carriage and back 8-10 fr.; then a bridle-path in 1 hr.). Fourteen chapels or stations of various forms, adorned with 17th cent. frescoes and groups in stucco, have been erected along the broad path by which the monastery and church on the mountain are attained. Several taverns adjoin the monastery. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of Comabbio, Biandrone, and Monate, that of Varese, two arms of the Lago Maggiore, part of the Lake of Como, and the expansive and fruitful plain as far as Milan are visible. — A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the *Tre Croci* (3965 ft.), 1 hr. to the N.W. of the Madonna.

FROM VARESE TO COMO, 18½ M., railway in 1¼ hr. — The line crosses the Olona. At (3 M.) *Malnate* the line to Milan (p. 158) branches off to the right. — 6½ M. *Solbiate*. — 10 M. *Olgiate* is the highest point on the line (about 790 ft. above the Lake of Como), in a fertile region with numerous villas. — 11½ M. *Lurate-Caccivio*; 12½ M. *Civello*; 13½ M. *Grunate*; 15 M. *Camerlata*. Finally (17½ M.) *Como Borghi* (Porta del Torre) and (18½ M.) *Como Lago* (Stazione Ferrovie Nord, on the lake; comp. p. 142).

From Varese to Gallarate (Milan), see p. 160.

FROM VARESE TO PORTO CERESIO, 9¼ M., railway in 30-40 minutes. This interesting line is the continuation of that from Gallarate to Varese (p. 160). The train crosses the Olona by a lofty viaduct, and passes the entrance of the picturesque *Val Ganna*, through which a beautiful road leads past the *Lago di Ganna* and *Lago di Ghirla* to *Ponte Tresa* (p. 157). 2½ M. *Induno Olona*, with the Villa Medici. Turning to the E., the line skirts the S. foot of *Mte. Monarco* (2815 ft.) and passes through a tunnel just before (½ M.) *Arcisate-Brenno*. It then describes a wide curve and again turns to the N. 6¼ M. *Bisuschio-Viggiù*, the next station, lies at the foot of *Mte. Userio* (1810 ft.), halfway between these villages. At *Bisuschio*, 1 M. to the W., is the Villa Cicogna, with a large park in the Italian style and a splendid view of the Lake of Lugano. The train next passes *Besano* and reaches (9¼ M.) *Porto Ceresio* on the Lake of Lugano (p. 157).

The next railway-stations beyond Varese are (34 M.) *Casbeno* and (37½ M.) *Barasso*, with numerous villas. The train then passes near the N.W. extremity of the Lago di Varese and reaches (38½ M.) *Gavirate*, near which are quarries of 'marmo majolica', a kind of marble used for decorative purposes. View of Monte Rosa. 40½ M. *Cocquio*; 42 M. *Gemonio*. Farther on, the *Boesio* is crossed, and, beyond (43 M.) *Cittiglio*, its right bank skirted. The line then leads past the S. base of the *Sasso del Ferro* to —

45½ M. *Laveno* (p. 164), on the E. bank of the Lago Maggiore, a station on the Bellinzona and Genoa line (p. 58) and also a steamboat-station. Boat to the Borromean Islands, see pp. 160, 165-168.

b. VIA GALLARATE. — 45½ M. RAILWAY in 2-2¾ hrs. (fares 7 fr. 50, r., 2 fr. 95 c.). — STEAM TRAMWAY to Gallarate (passing many of the railway-stations) in 2¾ hrs. (fares 2 fr. 25, 1 fr. 50 c.); to Saronno and Gattarate in 2½ hrs.

Milan, see p. 115. — 4 M. *Musocco*; 9 M. *Rho* (p. 62), with the church of the Madonna dei Miracoli by Pellegrino Tibaldi; ½ M. *Vanzago*; 15 M. *Parabiago*. — 17½ M. *Legnano* (5400 hab.), where Frederick Barbarossa was defeated by the Milanese in 1176; the principal church of *S. Magno*, ascribed to Bramante, contains a large \*Altar-piece, one of the best works of *Luini*. — 21 M.

*Busto Arsizio* (Alb. del Vapore, clean), a town with 9300 inhab., the church of which, designed by Bramante, contains frescoes by Gaud Ferrari. Branch-line to Novara and Seregno (p. 61). — 25½ M *Gallarate* (Alb. *Leon d'Oro*), a town with 4400 inhab., at the S.E. base of a range of hills which form the limit of the vast and fruitful Lombard plain, contains a technical school and carries on large manufactures of textile fabrics. The line to Arona (see below) diverges here.

FROM GALLARATE TO VARESE, 12 M., railway in ½ hr. (fares 1 fr. 70 c. 1 fr. 5, 50 c.). The train passes through a mountainous region. — 5 M. *Albizzate*; 9½ M. *Gazzada*. — 12 M. *Varese*, see p. 158.

29½ M. *Besnate*; 31½ M. *Crugnola-Cimbro*; 35 M. *Ternate Varano*, on the little lake of *Comabbio*; 38½ M. *Pregano-Travedona*, the latter being on the E. bank of the little lake of *Monate*; 40½ M. *Besozzo*; 43½ M. *San Giano*.

45½ M. *Laveno*, see p. 164.

## 2. FROM MILAN TO ARONA.

42 M. RAILWAY in 2-2½ hrs. (fares 6 fr. 80, 4 fr. 55, 2 fr. 65 c.).

From Milan to (25½ M.) *Gallarate*, see above. — 28 M. *Casorate*. 30½ M. *Somma Lombardo*, where Hannibal overthrew Cornelius Scipio in B.C. 218. — 33 M. *Vergiate*. Tunnel. — 36 M. *Sesto Calende*, junction of the line from Bellinzona to Genoa (p. 58). The train now crosses the Ticino, which issues here from *Lago Maggiore*, and then skirts the S. bank of the lake.

42 M. *Arona*. — \*ALBERGO REALE D'ITALIA & POSTA, R., L., A. 3-4, B. 1½, déj. 3, D. 4, pens. 7-9, omn. ½ fr.; \*ALB. SAN GOTTARDO, R., L., & A. 2-2½, B. 1¼, déj. 2½, D. 4, pens. 7 fr., both on the quay. ANCORA, behind the S. Gottardo. — *Café* adjoining the Albergo Reale *Café du Lac*, near the quay; *Café della Stazione*. — Munich beer opposite the station.

*Arona* (740 ft.), an ancient town with 3300 inhab., lies on the W. bank of the *Lago Maggiore*, about 3 M. from its S. extremity. In the principal church of *S. Maria*, the chapel of the Borromeo family, to the right of the high-altar, contains the \*Holy Family as an altar-piece, by *Gaudenzio Ferrari* (1511); it is surrounded by five smaller pictures, the upper representing God the Father, the sides eight saints and the donatrix. The adjacent Gothic church of *SS. Martiri* contains a high-altar-piece by *Ambr. Borgognone*.

On a height overlooking the entire district, ½ hr. to the N. of the station and pier, is a colossal *Statue of S. Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbishop of Milan (born here in 1538, died 1584, canonised 1610). The head, hands and feet of the statue are of bronze, the robe of wrought copper. The enterprising visitor may enter the interior (50 c.) and climb to the head of the statue, but the ascent is far from pleasant. The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

From Arona to *Oleggio* (*Novara*), see p. 58.

## 25. Lago Maggiore.

PLAN for a circular tour round the three lakes, see p. 147. The finest part of the Lago Maggiore is the W. bay, with the *Borromean Islands*, which are best visited from Pallanza, Stresa, or Baveno by small boat.

**Railways.** — FROM BELLINZONA TO LOCARNO, 14 M., in  $\frac{3}{4}$  hr. (fares fr. 30, 1 fr. 60, 1 fr. 15 c.). Through-tickets including the steamboat on Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.), etc. (comp. p. 165).

FROM BELLINZONA TO SESTO-CALLENDE VIÀ LUINO,  $47\frac{1}{2}$  M., in  $1\frac{3}{4}$ – $2\frac{3}{4}$  hrs. (fares 8 fr. 45, 5 fr. 95, 3 fr. 90 c.); to *Luino* in  $1\frac{1}{2}$  hr. (fares 4 fr. 30, 3 fr. 20, 2 fr. 10 c.). — Intermediate stations:  $2\frac{1}{2}$  M. *Giubiasco*;  $5\frac{1}{2}$  M. *Cadenazzo*;  $10\frac{1}{2}$  M. *Magadino*;  $12\frac{1}{2}$  M. *S. Nazzaro*;  $14\frac{1}{2}$  M. *Ranzo-Gera*; 21 M. *Pino*, the first Italian station; 21 M. *Maccagno*; 25 M. *Luino*, with both the Italian and the Swiss custom-houses; 29 M. *Porto Valtravaglia*; 36 M. *Laveno*;  $36\frac{1}{2}$  M. *Leggiano-Monvalle*;  $40\frac{1}{2}$  M. *Ispra*;  $43\frac{1}{2}$  M. *Taino-Vergera*; 47 M. *Sesto Calende*. Stations on this line are denoted by a capital R. in the following description.

From *Luino* to *Lugano*, see pp. 157, 156; from *Laveno* to *Varese*, see pp. 159, 158.

Steamboat twice daily in summer from Locarno to Laveno, and seven or eight times daily from Laveno to Intra, Pallanza, the Borromean Islands, Stresa, and Arona. From Locarno to Arona  $5\frac{1}{2}$  hrs.; from Luino to Isola Bella  $2\frac{3}{4}$  (from Laveno  $1\frac{1}{4}$ ) hrs.; from Isola Bella to Arona  $1\frac{1}{4}$  hr. Fare from Locarno to Arona 5 fr. 85 or 3 fr. 20 c., from Luino to Isola Bella 1 fr. 15 or 1 fr. 30 c., from Isola Bella to Arona 1 fr. 70 c. or 1 fr., *landing and embarking at small-boat stations included*; comp. p. 147). Strict punctuality is not always observed. Some of the boats are saloon-steamers, with restaurants on board (d $\acute{e}$ j. 3, D.  $4\frac{1}{2}$  fr.). — STATIONS are indicated in the following description by heavier type. The only stations always reached at are: *Locarno*, *Brissago*, *Cannobbio*, *Luino*, *Intra*, *Laveno*, *Pallanza*, *Baveno*, *Isola Bella*, *Stresa*, *Belgirate*, *Lesa*, *Meina*, and *Arona*.

**Boat (barca).** For 2 hrs.,  $2\frac{1}{2}$  fr. for each rower; for 1-3 pers. 2 rowers required; 4-6 pers. 3, more than 6 pers. 4 rowers. More favourable terms may sometimes be obtained, and in every case a bargain should be struck before the boat is entered. A small fee is usually expected in addition to the stipulated fare (comp. p. 147).

FROM BELLINZONA TO LOCARNO (fares, see above). The train follows the Lugano line (p. 7) as far as ( $2\frac{1}{2}$  M.) *Giubiasco*, then diverges to the right and traverses the broad lower valley of the Ticino. —  $5\frac{1}{2}$  M. *Cadenazzo*, the junction of the line skirting the N. bank of the lake to Luino, Novara, and Genoa (R. 12); change carriages for Locarno. — The Locarno branch crosses the Ticino below *Cugnasco*, and the *Verzasca*, which dashes forth from a gorge to the right, beyond (10 M.) *Gordola*. It then skirts the Lago Maggiore to (14 M.) *Locarno*.

**Locarno.** — \*GRAND HÔTEL LOCARNO, with English Chapel, R., L., & A. 5-6, B.  $1\frac{1}{2}$ , d $\acute{e}$ j. 3, D. 5, pens. 8- $12\frac{1}{2}$  fr.; \*HÔTEL-PENSION DU PARC, R. 5-5, B.  $1\frac{1}{2}$ , d $\acute{e}$ j. 3, D. 4, pens. 6-10 fr. Both these have views and fine gardens. — \*HÔTEL-PENS. REBER, with garden on the lake, moderate, pens. 6-8 fr.; \*PENS. BEAU-RIVAGE, 5-6 fr.; \*CORONA, near the lake, R., L., & A. 2-2, B.  $1\frac{1}{4}$ , d $\acute{e}$ j.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ – $4\frac{1}{2}$ , pens. 6-7 fr., in the Italian style; HÔTEL-PENS. DU LAC, near the steamboat landing-place. — HÔTEL SUISSE, in the old piazza, R.  $1\frac{1}{2}$ –2, L. & A. 1, B.  $1\frac{1}{4}$ , D. 3, pens. 6-7, comp.  $\frac{1}{2}$  fr., in the Italian style. — \*HÔTEL BELVEDERE; PENS. VILLA RHIGETTI, on the way to the *Monte del Sasso*; PENS. VILLA MURALTO, 5 fr.; ALB. S. GOTTARDO, near the station, R., L., & A. from  $1\frac{1}{2}$ , B. 1, d $\acute{e}$ j. incl. wine  $2\frac{1}{2}$ , D. incl. wine 3, board 4. — Furnished rooms at *Giul. Borghetti's*. — Restaurants: *Café-Restaurant Locarno*, beside the Hot. Corona; *Rail. Restaurant*. — Baths on the lake.



*Locarno* (680 ft.; pop. 3400, Rom. Cath.), suitable for a prolonged stay, is situated at the mouth of the *Maggia*, the deposit of which have formed a considerable delta. Politically Locarno has been Swiss (Canton Ticino) since 1513, but the character of the architecture, scenery, and population is Italian. The expulsion of the Protestants in 1553 arrested the development of the town, which was of considerable importance in the middle ages. From the pier we proceed to the W. to the market-place, in which are the *Government Buildings* and the *Post Office*; the houses have arcades on the groundfloor. A fountain in front of the church of *S. Antonio* commemorates the *Marchese Marcacci* (d. 1854), a benefactor of the town and another monument has been erected to the deputy *Mordasini* (d. 1888). In the neighbourhood is a trout-breeding establishment. Great national festival on 8th Sept., the Nativity of the Virgin.

The pilgrimage-church of *\*Madonna del Sasso* (1170 ft.), on a wooded eminence above the town ( $1\frac{1}{2}$  hr.; steep paved path passing to the left of the 'Scuola Normale Femminile'), contains an Entombment, by Ciseri (to the left), and a Flight into Egypt, by Bramantino (to the right). Ascending beyond the church to the left, and turning to the left again, we reach (10 min.) a *Chapel*, commanding a charmingly picturesque retrospect of the *Madonna del Sasso*. The chapel contains a painted terracotta group of the Resurrection by Rossi (1887). Still higher up is the chapel of *Trinità del Monte*, whence we have a view of the upper part of the *Lago Maggiore*. The whole walk (best towards evening) may be easily made in  $1\frac{1}{2}$  hr.

The *\*Lago Maggiore* (645 ft.; greatest depth 2800 ft.), the *Lacus Verbanus* of the Romans, is about 37 M. long and averages 2-3 miles in width (area 81 sq. M.). The N. portion of the lake belongs to Switzerland; the W. bank beyond the brook *Valmara*, and the bank from *Dirinella* belong to Italy. Its principal tributaries are the N. the *Ticino* (*Tessin*) and the *Maggia*, and on the W. the *Toce*. The river issuing from the S. end of the lake retains the name *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

Opposite Locarno, at the mouth of the *Ticino*, lies *Magadino* (R.; *Hôtel Bellevue*, *Pens. Viviani*, pens. incl. wine 5 fr., well spoken of, both on the lake), comprising two villages, *Magadino Inferiore* and *Superiore*, at the foot of the *Monte Tamaro* (6443 ft.).

To the S. of Locarno we have a view into the valley of the *Maggia*, which has formed a large delta at its entrance into the lake. Further on, the W. bank of the lake is studded with country-houses, villages, and campanili. On the bank of the lake runs the road from Locarno to Pallanza. In an angle lies *Ascöna* (small-boat station, with a ruined castle and several villas; higher up, on the slope,

**Brissago**. Passing the two small *Isole di Brissago*, the steamer reaches **Tresa** (R.) on the E. bank, and then, on the W. bank, **Brissago** (*Hôtel Suisse*), a delightful spot, with picturesque white houses and villas in luxuriant gardens, and a fine group of old cypresses near the church. The slopes above are covered with fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. Brissago is the last Swiss station. The Italian custom-house examination is made on board the steamer. To the S. of Brissago is a large 'international' tobacco factory.

Opposite Brissago, on the E. bank, lies the Italian village of **Pino** (R.).

**S. Agata** and **Cannobbio** (\**Hôtel Cannobbio*, R. 2½-3, pens. 6-7 fr.; *Albergo delle Alpi*, moderate; \**Villa Badia*, 1½ M. to the S., 60 ft. above the lake, pleasant and quiet, pens. 6-7 fr.) are also in Italian territory. Cannobbio (1800 inhab.) is one of the oldest and most prosperous villages on the lake, situated on a plateau at the entrance of the *Val Cannobbina*, and overshadowed by richly-wooded mountains. In the church *della Pietà*, the dome of which is in the style of Bramante, is a \*Bearing of the Cross, with a predella representing worshipping angels, by Gaud. Ferrari (about 1525).

Pleasant walk of ½ hr. (also omn.) up the beautiful *Val Cannobbina* to the hydropathic of *La Salute* (open from June to Oct.), and thence to the (20 min.) *Orrido*, a rocky chasm with a waterfall to which boats can ascend (boatman to be brought from *Traffume*, ½-1 fr.).

The steamer now steers to the E. bank (to the W. the *Castelli Cannero* appear in the lake; p. 164), and stops at **Maccagno** (R.; *Alb. della Torre*), with a picturesque church and an ancient tower, whence we may visit the (2 hrs.) loftily situated *Lago d'Eglio* (950 ft.; \*Hotel; fine view). Farther on, the viaducts and tunnels of the St. Gotthard Railway are seen skirting the lake. Passing **Isogna**, in a wooded ravine, we next reach —

**Luino** (R.). — The STEAMBOAT PIER adjoins the waiting-room (déjeuner, wine 2½, D. incl. wine 4½ fr.) of the *Steam Tramway to Ponte Tresa* (see p. 7). By passing to the left of this station and the statue of Garibaldi and following the wide 'Via Principe di Napoli' we reach (10 min.; omnibus 40, trunk 50, smaller package 25 c.) the STAZIONE INTERNAZIONALE, the station of the Bellinzona and Genoa line, where the Italian and Swiss custom-house examinations take place (\*Restaurant, déjeuner 3 fr.). **Hotels.** \*GRAND HÔTEL (SIMPLON & TERMINUS), on the lake, to the S. of the town, with a garden, R., L., & A. 3-5, B. 1½, déjeuner 3, D. 5, pens. 8-12, omn. ¾ fr.; HÔTEL POSTE & SUISSE, R., L., & A. 2½-3½, B. 1¼, déjeuner 3, D. 4, pens. 8, omn. ¾ fr.; VITTORIA, R., L., & A. 4, B. 1¼, déjeuner 2½, D. 4, pens. 8, omn. ¾ fr.; these two near the steamboat-pier. — Near the STAZIONE INTERNAZIONALE: MILANO, R. 1¼, L. & A. 1 fr., B. 80 c., déjeuner incl. wine 2, D. incl. wine 3, pens. 7 fr.; ANCORA. — *Café Clerici*, next the Hotel Poste.

**Luino** or **Luvino**, a busy little town with 1800 inhab., is situated at the base and on the slopes of the mountain, a little to the N. of the mouth of the *Tresa*. It affords good headquarters for a prolonged stay on account of its ample railway and steamer facilities. The *Statue of Garibaldi*, near the pier, commemorates his brave but

futile attempt to continue the contest here with his devoted guerill band after the conclusion of the armistice between Piedmont and Austria on Aug. 15th, 1848. The principal Church is adorned with frescoes by *Bernardino Luini*, a native of the place (c. 1470-1530). Among the numerous tasteful villas in the vicinity is the *Palazzo Crivelli*, to the N., surrounded by pines. Pleasant walk to *Maccagno* (p. 163). — At the mouth of the *Margorabbia*,  $\frac{1}{2}$  M. to the S. lies *Germignaga*, with the large silk-spinning (*filanda*) and winding (*filatoja*) factories of E. Stehli-Hirt of Zürich.

On the W. bank rise two grotesque-looking castles (*Castelli Cannero*), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — **Cannëro** (*Alb. Nizza; Alb. Cannero*) is beautifully situated in the midst of vineyards and orchards. Beyond it is the little village of *Barbè*, with its slender campanile. The next stations are *Oggebbio*, built in terraces on the mountain-slopes, and *Ghiffa* (small-boat station; *Hôtel Ghiffa* on the W. bank, and *Porto Valtravaglia* (R.; *Osteria Antica*) on the E. In a wooded bay beyond the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. To the S. appears the green *Sasso del Ferro* (see below), and to the W. the Monte Rosa and Simplon groups. Then, to the E., —

**Laveno** (R.; \**Posta*, R. 2, A.  $\frac{1}{2}$ , B.  $1\frac{1}{4}$ , D.  $3\frac{1}{2}$  fr.; *Mor.* unpretending, nearer the landing-place, both Italian), beautiful situated on the slopes of the two-peaked *Monte Boscerò*, on a bay at the mouth of the *Boesio*, formerly a fortified harbour for the Austrian gunboats. The quay is close to the *Varese-Milan Station* (p. 159) while the *St. Gotthard Station* (Bellinzona-Genoa line, R. 12) lies  $\frac{1}{2}$  M. farther on in the same direction (omn.). A monument near the quay commemorates the Garibaldians who fell in 1859. The site of Fort S. Michele (to the left as the steamer approaches) is now occupied by a pottery belonging to the *Società Ceramica Italiana*. The *Villa Pullè*, above it, with a belvedere, contains a few relics of 1859.

Behind Laveno rises the green *Sasso del Ferro* (3485 ft.), the most beautiful mountain on the lake, easily ascended in  $2\frac{1}{2}$ -3 hrs., and commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. — About 7 M. to the N.E. of Laveno, behind the *Sasso del Ferro*, lies the hamlet of *Vararo* (2625 ft.), whence we may ascend the \**Monte Nudo* (4052 ft.;  $1\frac{1}{2}$  hr.), perhaps the finest view-point in the district, commanding an imposing survey of the Lago Maggiore, the Lago di Lugano, the Lago di Varese, and the Valaisian Alps. — Interesting excursion to the convent of *S. Caterina del Sasso*,  $1\frac{1}{4}$  hr. from Laveno, high above the lake. We may go either via *Cerro*, to which road diverges to the right beyond the bridge over the *Boesio* and a little short of the *St. Gotthard station* (see above), and thence by a picturesque footpath; or direct by boat from Laveno. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the 17th century and has remained there ever since. View of the Borromean Islands and the snow-covered mountains to the W.

From Laveno to the Borromean Islands and Pallanza (pp. 167, 168), by boat with three rowers, 10-12 fr.; to *Isola Bella*  $1\frac{1}{2}$  hr.; thence to *Isola Madre* 20 min., to *Pallanza* 20 min. more.

From Laveno viâ Gallarate to Milan, and viâ Varese to Milan or Como, R. 24.

The steamboat now approaches the W. bank again, at first disclosing a view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon.

Intra (*\*Hôtel Vitello d'Oro*, *Leone d'Oro*, and *de la Ville*, now united, R. & A. 2½-3½, B. 1¼ fr.; *Hôtel Intra*; *Agnello*; *Café Monti*; *Omnibus* to Pallanza-Gravellona, see p. 166), a flourishing town (5700 inhab.) with manufactories chiefly belonging to Swiss proprietors, is situated on alluvial soil, between two mountain-streams, the *S. Giovanni* and *S. Bernardino*. Near the quay is a marble statue of *Garibaldi*; and close by is a war-monument for 1859. In the square in front of the theatre is a bronze statue of *Victor Emmanuel II.*, by Barsaglia. Intra contains both a large Roman Catholic church and a Swiss Protestant church. In the vicinity are several fine villas with beautiful gardens. The *Villa of Count Barbè* (formerly *Franzosini*), ½ M. to the N., and the *Villa da* of M. Ceriani, ¾ M. farther on, are both noteworthy. To the S. is the red Gothic *Villa Ashburner*; and farther on, on the promontory of Castagnola, are the little old church and villa of *S. Remigio*.

Pleasant walk from Intra to the N. by the new road (carr. with 2 horses, 25 fr.; shaded short-cuts for walkers), viâ *Arizzano* to (¾ M.) *de* (1935 ft.; *\*Alb. Bee*), with a fine view of Lago Maggiore, and to (3 M.) *emeno* (2600 ft.; *\*Hôtel-Pension Premeno*, pens. 8 fr.; *Ristor. Tornico*, with pens.). Above it (10 min.) is the *Tornico*, a platform laid out in honour of *Garibaldi*, with a good spring and a beautiful view of the Alps. A few m. higher is the *\*Bellavista*, an admirable point of view, commanding the lake to the E., and the beautiful and fertile Val Intragna to the W., with its numerous villages.

To the S. of Intra the *Punta della Castagnola*, with its wealth of luxuriant vegetation, stretches far into the lake; upon it is situated the *Hôtel Eden* (see below). As soon as we double the cape and enter the wide W. bay of the lake, we obtain a \*View of the Borromean Islands: near the S. bank is the *Isola Bella*, to the W. of it, the *Isola dei Pescatori*, in front the *Isola Madre*. The little *Isola S. Giovanni*, near Pallanza, with its chapel, house, and garden, is also one of the Borromean Islands. Behind the *Isola dei Pescatori* rises the blunt pyramid of the *Mottarone* (p. 169), crowned with a hotel; farther to the W. appear the white quarries near Baveno; while the background is filled up by the snow-clad mountains between the Simplon and the Monte Rosa.

**Pallanza.** — *Hotels* (omnibus from the quay, 1 fr.). *\*GRAND HÔTEL PALLANZA*, a large house, finely situated, ½ M. from the landing-place, with the *Villa Montebello* and several other dépendances, R. & L. 2½-12, B. 1, B. 1½, déj. 3, D. 5, warm bath 2½, lake-bath 1½, board in summer 7½, in winter 7-10½ fr.; *\*GRAND HÔTEL EDEN* (see above), with extensive view to the E., S., & W., R., L., & A. 3½-7, B. 1½, déj. 3, D. 5, pens. 8-12 fr. — *\*POSTA* (Engl. landlady), R., L., & A. from 2½, B. 1½, déj. 2½, D. 4, pens. 5-8 fr.; *HÔT. MILAN*, R. 2, B. 1¼, D. incl. wine 3 fr., well spoken of, these two near the quay, with gardens on the lake; *\*S. GOTTARDO*, a little to the W., unpretending. — *\*PENS. VILLA MAGGIORE*, R. 2 fr., L. 30 c., B. 1, déj. 2, D. 3, pens. 5-6 fr. — *\*Café Longaro*, near the steamboat pier.



**Diligence** (office in the Alb. S. Gottardo) to (6 M.) Gravello, 4 times daily, in 1 hr. (fares 1 fr. 65 c.; coupé or banquettc 2½ fr.; 33 lbs. luggage free), in connection with the diligence thrice daily to Intra (p. 165) in 25 min. (50 c.). The Hôtel Pallanza also sends a private omnibus Gravello.

**Boat** with one rower to the Isola Madre and back 2½, with two 4½ fr. to Isola Bella and back 3½ or 6; to both islands and back 4 or 7; Stresa and back 3½ or 6; to Laveno and back 3½ or 7, etc. The traveller should ask to see the tariff before embarking. The hotels also possess boats, for which the charges are similar.

**English Church Service** in the Grand Hôtel Pallanza (April-Oct.).

*Pallanza*, a thriving little town with 3200 inhab., delightful situated opposite the Borromean Islands, commands a view of them and of the lake as far as the snow-covered Swiss Alps. As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a repute as a winter-resort, especially as an intermediate station between the Riviera and more northerly climes. Opposite the quay is the market-place, with the *Municipio* and the church *S. Leonardo*, the campanile of which stands on the foundations of an old castle. The road to the right passes the villas *Branca*, *Bonzotti* (right), and *Montebello* (left; p. 165), and the interesting nursery gardens of *Rovelli* (left), and then leads round the promontory of Castagnola to Intra, passing the large hotels mentioned p. 165. — In the street running inland from the market-place is the *Post Office* (on the right), and at the end of the town, to the left, is the church of *Santo Stefano*, with a Roman inscription built into the wall to the left of the portal. The broad *Viale Principe Umberto*, straight in front, leads past the bathing-establishment of *Caprera* (alkaline springs) to the (¼ hr.) domed church of the *Madonna di Campagna*, at the foot of the *Monte Rosso* (2270 ft.).

**CIRCUIT OF THE MONTE ROSSO** (3½-4 hrs.; only bread and wine to be obtained on the way). We proceed straight on from the *Madonna di Campagna*; ¼ hr. bridge over the *S. Bernardino* (p. 165; footpath ascends on the left bank); 20 min. Intra road, where we turn to the left; 6 m. *Trobasso*; we turn to the left in the village; in 12 min. the road for the right branch leading to *Unchio* (see below), the left recrossing the *S. Bernardino* by a fine bridge; ¼ hr. *Santino*, beyond which the traveller should enquire the way, which is in poor condition; ½ hr. *Bieno*; thence by a steep and stony path to (½ hr.) *Cavandone*, passing by the pilgrims' church below the village; the lake soon comes into view once more. 1½ hr. *Suna* (see below). — By following the right arm of the road beyond *Trobasso* (see above) to (¼ hr.) *Unchio* and (40 min.) *Cossogno*, and then taking the 'Via Solferino' (to the left), we soon reach (stony path) (¼ hr.) *Roman Bridge* over the romantic gorge of the *S. Bernardino*. Path with steps lead hence to (¼ hr.) the church of *Rovegno*. To reach the village we turn to the right. In the village we turn to the left and then follow a stony path along the ridge (with a boy as guide) to (1 hr.) *Santino* (see above). — Comp. also the excursions from Intra (p. 165).

To the W. of Pallanza the road leads along the lake to (1 M.) *Suna* (small-boat station; \**Pens. Camenisch*; *Alb. Pesce*) and (3 M.) *Fondo Toce*, the latter situated at the mouth of the impetuous *Tosa* (*Toce*). A road, diverging here to the right, leads to the small *Lago di Mergozzo*. Farther on we pass the granite-quarries of *Mozzorano* (2595 ft.) and then cross the *Tosa*, by a five-arched bridge,





M. Cimino 925

P. Cernusco

Topograph. Anstalt 1871

1:250 000

Wagner & Debes Leipzig



Kilometer







to the railway-station of *Gravellona* (p. 170), 6 M. from Pallanza (omnibus, see p. 166).

The next steamboat-station (small-boat landing), though seldom called at, is **Feriolo**,  $2\frac{3}{4}$  M. from *Gravellona* (p. 170; omn. to Stresa, see p. 168). The large granite-quarries extending along the hills between Feriolo and Baveno have for ages yielded a splendid building material, which has been used for the columns in the Cathedral of Milan, the church of S. Paolo fuori le Mura at Rome, the Galleria Vitt. Emanuele at Milan, and many other important structures. A visit may be paid to the *Stabilimento Nic. Della Casa*, about  $\frac{3}{4}$  M. from Baveno, where the granite is hewn and polished. — Then —

**Baveno.** Hotels. \*GRAND HÔTEL BELLEVUE, R., L., & A. 3-7, B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. 5, pens. 7-12 fr., with beautiful garden; \*BEAURIVAGE, also with garden; \*HÔTEL-PENSION SUISSE (beer), R. from  $1\frac{1}{2}$  B. 1, déj. 2, D. 3, pens. from 5 fr. — DILIGENCE to *Gravellona* (p. 170; 5 M.) thrice daily in 40 min. (fare 1 fr. 15 c., coupé or banquette  $1\frac{3}{4}$  fr.).

BOATS, see pp. 161, 147. Halfway between Baveno and Stresa is a ferry, where the charge for the short crossing (10 min.) is 1-2 fr.

ENGLISH CHURCH in the garden of the Villa Clara.

**Baveno**, a small place commanding a fine view of the Borromean Islands, is frequently chosen for a stay of some time. Near the village, on the side next Stresa, is the *Villa Clara*, in the early-English style, formerly belonging to Mr. Henfrey; it was occupied by Queen Victoria for some weeks in the spring of 1879 and by the Crown Prince Frederick of Germany in Oct., 1887 (no admission at present).

The most beautiful feature in this W. bay of the lake is formed by the \***Borromean Islands**, the scenery in the neighbourhood of which rivals that of the Lake of Como in grandeur and perhaps surpasses it in softness of character. The westernmost, the *Isola dei Pescatori* or **Superiore** (*Hôtel-Ristorante d'Italia*, pens. 5-6 fr.), almost entirely occupied by a fishing-village, but commands some picturesque views. The steamers touch here only occasionally, but all of them call at the —

\***Isola Bella** (\**Hôtel du Dauphin* or *Delfino*, R., L., & A. 3,  $1\frac{1}{4}$ , D. 4, pens. 7 fr.; *Ristorante del Vapore*, fair), the best-known of the four islands, which was formerly a barren rock with a church and a handful of cottages, until Count Vitaliano Borromeo (1690) transformed it in 1650-71 by the erection of a château and the laying out of a garden. The huge *Château*, of which the N. wing unfinished, contains a series of handsome reception rooms, a gallery hung with tapestry of the 17th cent., and numerous other treasures of art (see p. 168). The view through the arches of the big galleries under the château is very striking. The beautiful *Parthenon*, laid out in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camphor-trees, eucalypti, magnificent oleanders, and other luxuriant products of the south, while grottoes, arbours, and statues meet the eye in profusion. The



traveller coming from the N. cannot fail to be struck with the loveliness of the bank of the lake as seen from here, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. — The island is open to the public daily, except Mon., from March 15th to Nov. 15th, from 9 to 3, 4, or 5 according to the season. A servant shows the apartments (fee  $\frac{1}{2}$  fr. for a party 1 fr.), and a well-informed gardener shows the garden for a similar fee.

The PICTURE GALLERY, amidst its numerous copies, contains a few good Lombard pictures: *Giov. Pedrini*, Lucretia and Cleopatra; *Gaud. Ferrari*, Madonna; *Giulio Cesare Procaccini*, Head of St. John; *\*Boltraffio*, Portrait of a woman; *Borgognone*, Christ blessing; *Gregorio Schiavone*, Madonna between John the Baptist and St. Justina (an interesting work wrongly ascribed to *Bernardinus Betinonus*). — The PRIVATE CHAPEL which is not always shown, contains the handsome tombs of three members of the Borromeo family, brought from Milan. The two earlier (*Giovanni* and *Camillo Borromeo*) are probably by *Giov. Ant. Amadeo* (d. 1485), while the third is said to be a work of *Bambaja* (ca. 1515).

The usual charge for a boat to Isola Madre and back with two rowers is 3 fr.

The *\*Isola Madre* (not a steamboat-station), also belonging to the Borromeo family, on its S. side resembles the Isola Bella, and is laid out in seven terraces with lemon and orange-trellises; on the upper terrace is an uninhabited 'Palazzo' (beautiful view). On the N. side there are charming walks in the English style, with most luxuriant vegetation (fee 1 fr.). — To the N.W. of the Isola Madre is the *Isola S. Giovanni*, already mentioned at p. 165.

Opposite Isola Bella, on the W. bank, lies —

**Stresa.** — **Hotels.** *\*HÔTEL DES ILES BORROMÉES*,  $\frac{1}{2}$  M. from the landing-place, comfortable, with beautiful garden, R. 2- $4\frac{1}{2}$ , L.  $\frac{3}{4}$ , A. 1, B.  $1\frac{1}{2}$  déj. 3, D. 5, pens. 9-12, omn. 1 fr.; *Pens. Villa Osmarini et Beau-Séjour* with large garden. — *HÔTEL MILAN*, with garden, near the steamboat-pier, R., L., & A. 3-5, D. 4, pens. 7-10 fr. — *ALBERGO REALE BOLONGARO*, Italian, R., L., & A.  $2\frac{1}{2}$ , B. 1, déj. 3, D. 4, pens. 7 fr.; *HÔT. D'ITALIE & PENS. SUISSE*, R., L., & A. 2- $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens. 5 fr. (R. extra); *S. GOTTARDO*, with garden, R. from  $1\frac{1}{2}$ , pens. 5-6 fr. These three are also good. — *Ristorante Zanini*, with beds.

Boat (barca) with one rower 2 fr. for the first hour, and 50 c. for each additional  $\frac{1}{2}$  hr. Comp. also p. 161.

Diligence to *Gravellona* (p. 170;  $7\frac{1}{2}$  M.) thrice daily in  $1\frac{1}{4}$  hr. (fare 1 fr. 80 c., coupé or banquette 2 fr. 70 c.).

Photographs: *E. Bütschi*, Via Principe Tommaso.

English Church Service at the Hôtel des Iles Borromées (April-Sept.

*Stresa*, cooler and more breezy than the other places on the lake, occupies a picturesque and attractive situation, with the country-houses of many of the Italian noblesse, and is a suitable spot for a lengthened stay during the summer months. The *Villa Ducale*, adjoining the Alb. Milano on the W., belongs to the Duchess of Genoa (née Princess of Saxony), and the new building in the park belongs to her son the Duke of Genoa. — About 10 mi

above the village, to the S. (reached by ascending from the Alb. Reale), stands the handsome *Rosminian Monastery* (875 ft.), now a school. The church contains the monument of Ant. Rosmini (d. 1855), with an admirable statue by Vela. The front of the church commands a beautiful view of Pallanza, Intra, and the islands. — Above the lake,  $\frac{1}{2}$  M. to the S., is the beautifully situated *Villa Pallavicino*, and  $\frac{1}{4}$  M. farther is the *Villa Vignolo*, both with fine gardens (visitors admitted).

The MTE. MOTTARONE is easily ascended from Stresa or Baveno in  $3\frac{1}{2}$ -4 hrs. (guide 5 fr., convenient; mule 5 fr., with attendant 8 fr.; one-horse mountain-car from Stresa to the Alb. Alpino 10 fr.). The route from BAVENO leads by *Romanico*, *Loita*, and *Campino*, mostly through wood, to *Someraro* (1500 ft.), where it joins a route ascending from the road along the lake opposite the Isola Bella, and to ( $1\frac{3}{4}$ -2 hrs.) the hamlet of *Levo* (1915 ft.; \*Hôtel Levo, pens. 6-7 fr.). A road leads hence towards the left to (25 min.) the Alb. Alpino (see below). The route to the Mottarone farther on ascends across pastures, past the *Alpe Giardino* (3057 ft.), to the (1 hr.) chapel of *S. Eurosia* (3635 ft.), where we turn to the right. 20 min. *Alpe del Mottarone*, surrounded by fine heeches and elms;  $\frac{1}{2}$  hr. *Albergo Mottarone* (see below). — Those who start from STRESA at first follow the road diverging from the main road a little to the E. of the Hôtel des Iles Borromées. 1 hr. *Ristorante Zanini* (a dépendance of the establishment in Stresa), a hut on an open meadow adjoining the *Sasso Marcio*. A finger-post points to the right to Levo (see above), while the carriage-road goes on to *Gignese*. We, however, follow the road which diverges to the right, 25 min. from the *Ristorante Zanini*, before we reach Gignese, and leads to ( $\frac{1}{4}$  hr.) the \**Albergo Alpino* (2756 ft.; pens.  $7\frac{1}{2}$ -8 fr.), with a view of Pallanza, Intra, and Baveno. Thence we proceed across pastures and the *Alpe del Mottarone* (see above) to ( $1\frac{3}{4}$  hr.) the \**Albergo Mottarone* (4678 ft.; R., L., A. 3, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , pens. with wine 9 fr.), kept by the brothers Gugelmina, 10 min. below the turf-elad summit of the \**Monte Mottarone* or *Motterone* (4892 ft.), the culminating point of the *Margozzolo Group*. The view from the top, the 'Rigi of Northern Italy', embraces the Alps, from the Col di Tenda and Monte Viso on the W., to the Ortler and Damello on the E. (panorama by Bossoli, in the hotel). The most conspicuous feature is the Mte. Rosa group (especially fine by morning light); to the right of it appear the Cima di Jazzi, Strahlhorn, Rimpfisehorn, Malinhorn, Alphubel, Mischabel (Täschhorn, Dom, Nadelhorn), Pizzo Ottarello, Portjengrat, Bietschhorn, Mte. Leone, Jungfrau, Helsenhorn, Ieschelhörner; then more distant, to the E. of the peaks of Mte. Zeda, the Rheinwald Mountains, Bernina, Disgrazia, Mte. Legnone, Mte. Generoso, Mte. Grigna. At our feet lie seven different lakes, the Lake of Orta, Lago di Mergozzo, Lago Maggiore, Lago di Biandrone, Lago di Varese, Lago di Monate, and Lago di Comabbio; farther to the right stretch the extensive plains of Lomhardy and Piedmont, in the centre of which rises the cathedral of Milan. The Ticino and the Sesia meander like silver threads through the plains.

On the W. side a path, rather steep at places (guide advisable), depends direct to (2 hrs.) *Omegna* (rail. stat., see p. 170). Travellers bound for *Orta* ( $4\frac{1}{2}$  hrs.) soon reach a broad bridle-path on the S. side of the M. (guide unnecessary), which after 1 hr. passes above the *Alpe Cortano* (below, to the right) and in 40 min. more in front of the *Madonna di Lucio*. In  $2\frac{1}{4}$  hrs. (from the summit) they reach *Chéggino* (2120 ft.), whence another  $\frac{1}{4}$  hr. brings them to *Armeno* (1720 ft.; Alb. al Mottarone) on the high-road. They follow the latter to the S., and in 12 min. reach a point where the road forks, the left branch leading to *Miasino* (p. 170), while the right, crossing the railway to Gravellona (station of Orta to the left), goes via *Carcegnà* and the *Villa Crespi* (p. 171) to *Orta* ( $1\frac{1}{4}$  hr. from Armeno). To reach the Albergo Belvedere (p. 171), we turn to the right, and beyond the Villa Crespi.

Beyond Stresa the banks of the Lago Maggiore become flatter, and Monte Rosa makes its appearance to the W. The next place on the W. bank is **Belgirate** (\**Grand Hôtel Belgirate*), surrounded by the *Villas Fontana*, *Principessa Matilda*, and others. — Then follow **Lesa** and **Meina** (*Albergo Zanetta*), and, on the E. bank, **Angera** (rail. stat.), with a château of Count Borromeo.

*Arona*, and thence to *Milan*, see p. 160; to *Novara* (Genoa, Turin), see pp. 61-59.

## 26. From Domodossola to Novara. Lake of Orta.

56 M. RAILWAY in  $3\frac{1}{2}$  hrs. (fares 10 fr. 30, 7 fr. 15, 4 fr. 60 c.); to *Gravellona*, the station for the Lago Maggiore (omn. to Pallanza and to Stresa, see pp. 168, 166),  $18\frac{1}{2}$  M., in  $1\frac{1}{4}$  hr. (fares 3 fr. 70, 2 fr. 55, 1 fr. 65 c.).

*Domodossola*, see p. 4. The railway runs straight through the *Val d'Ossola*, skirting the base of the mountains on the W. and following the right bank of the *Tosa* (*Toce*), which separates into several arms and fills the whole valley with its debris. At ( $3\frac{1}{2}$  M.) *Villa*, or *Villadossola*, the *Antrona Valley* opens on the right.

Near (5 M.) *Pallanzeno* (748 ft.) the train hugs the river for a short distance and then traverses an open expanse of meadow. At (7 M.) *Piedimulera* (797 ft.; \**Alb. Piedimulera*; \**Corona*) the *Val Anzasca*, leading up to *Macugnaga* at the foot of Monte Rosa (see *Baedeker's Switzerland*), opens to the right. The railway crosses the *Anza* at (8 M.) *Rumianca* and the *Tosa* at (9 M.) *Vogogna* (740 ft.; \**Corona*), a small town at the base of precipitous rocks with a ruined castle. —  $10\frac{1}{2}$  M. *Premosello*. Beyond (13 M.) *Cuzzago* the *Tosa* is crossed. On the hill to the left, near ( $15\frac{1}{2}$  M.) *Ornavasso* (*Italia*; *Croce Bianca*), are important marble-quarries.

$18\frac{1}{2}$  M. *Gravellona-Toce* (*Rail. Restaurant*), with large cotton mills, situated at the junction of the *Strona* with the *Tosa*. Passengers for the Lago Maggiore leave the railway here. The road to (6 M.) *Pallanza* runs viâ *Fondotoce* and *Suna* (see p. 166; omn., see p. 166; carr. with one horse 5, with two horses 10 fr.). For the road to (5 M.) *Baveno* (viâ *Feriollo*) and *Stresa*, see pp. 167, 168 (omn., see p. 168; carr. to *Baveno* 4, to *Stresa* 5 fr., with two horses 8 or 10 fr.)

The railway runs to the S. through the fertile valley of the *Strona*. Beyond (21 M.) *Crusinallo* it crosses the river and immediately afterwards the *Nigulia Canal*, which drains the *Lake of Orta*.

23 M. *Omegna* (*Alb. Manin*; *Croce Bianca*), with a large paper mill, lies at the N. end of the charming *Lake of Orta* (951 ft. above the sea;  $7\frac{1}{2}$  M. long), now known as the *Lago Cusio* from its (some what doubtful) ancient name. — The line runs high above the lake commanding beautiful views of it. Beyond (27 M.) *Pettenasco* we cross the *Pescione*, and then the imposing *Sassina Viaduct*.

$28\frac{1}{2}$  M. *Orta*, also the station for *Miasino*.

The railway-station lies about 1 M. above *Orta*. On leaving it we turn to the left, pass below the railway, and proceed in a straight direction. About halfway to the town we pass the *Villa Crespi*, in a Moorish style.

beyond which a guide-post points to the right to the *Monte d'Orta* and the ( $\frac{1}{4}$  hr.) Alb. Belvedere.

**Hotels.** \*ALB. BELVEDERE, on the W. slope of the *Monte d'Orta*, with fine view, R. & A. 3, D. 4 fr. (Engl. Ch. Serv. in the season). — ALB. S. GIULIO, ALB. ORTA, both in the Piazza, by the lake,  $1\frac{1}{4}$  M. from the railway-station. — *Boats* for hire at the Piazza.

The little town of *Orta*, consisting mainly of a Piazza, open on the side next the lake, one long narrow street, and a number of tasteful villas lining the road to the station, lies opposite the small *Isola S. Giulio*, at the S.W. base of the *Monte d'Orta* (1315 ft.), or *Sacro Monte*, a beautifully wooded hill, stretching out into the lake. The ascent of the *Sacro Monte* may be made either from a point halfway between the town and the station (see above) or from the Piazza, through the grounds of the *Villa of Marchese Natta* (50 c.). In the 16th cent. 20 chapels were erected here in honour of St. Francis of Assisi, each containing a scene from his history in painted life-size figures of terracotta, with a background 'al fresco'. Though of little artistic value, these groups are on the whole spirited and effective. The best are in the 13th, 16th, and 20th chapels; in the last is represented the canonisation of the saint. Various points on the hill command charming surveys of the lake, while the panorama from the Campanile at the top (50 c.) includes the snowy *Monte Rosa*, rising above the lower hills to the W.

A boat to the *Isola S. Giulio* and back costs  $1\frac{1}{2}$  fr. The ancient church here was founded by St. Julius, who came from Greece in 379 to convert the natives, and has been frequently restored. It contains several good cliefs, old frescoes, and a fine Romanesque pulpit. In the sacristy are a Madonna by Gaudenzio Ferrari and some old vestments, while the crypt, below the high-altar, contains a shrine of silver and crystal, with the body of St. Julius.

Pictureque EXCURSIONS may be made from Orta to the (1 hr.) *Madonna della Boccia* (1565 ft.), situated on the hill above the station, to the V., and to the ( $\frac{1}{4}$  hr.) *Torre di Buccione* (see below; boat to Buccione  $\frac{1}{2}$  fr.), to the S., both points commanding good views. By *Pella* (p. 172) ( $\frac{1}{2}$  hr.) *Alzo*, with extensive granite-quarries (branch-railway from Gozzano, see below), and to (1 hr.) the *Madonna del Sasso* (2090 ft.), the pretty church of the hamlet of *Boletto*, on a lofty cliff, commanding a fine view. — The MONTE MOTTARONE may be ascended from Orta in 5 hrs. viâ *Cargnagna*, *Armeno*, and *Ceggino* (see p. 169; arrows on the houses, 'al Mottarone' or 'al Mergozzolo'); guide 6, donkey 10 fr.; over the Mottarone to *Laveno* or *Stresa*, 10 and 15 fr.

Beautiful views of the lake as we proceed. In the centre lies the island of *S. Giulio*, and on the steep cliffs of the W. bank is the church of *Madonna del Sasso* (see above). Beyond ( $30\frac{1}{2}$  M.) *Coronio* the train traverses a cutting on the W. side of the *Castello di Buccione*, a conspicuous old watch-tower at the S. end of the lake.  $1\frac{1}{2}$  M. *Bolzano*.  $33\frac{1}{2}$  M. *Gozzano* (branch-line to *Alzo*, see above). We now traverse the fertile *Val d'Agogna*.  $36\frac{1}{2}$  M. *Borgomanero* (Alb. del Ramo Secco); 41 M. *Cressa-Fontaneto*; 43 M. *Suno*;  $51\frac{1}{2}$  M. *Momo*;  $50\frac{1}{2}$  M. *Callignaga*;  $53\frac{1}{2}$  M. *Vignale*.

56 M. *Novara*. From *Novara* to *Mitan*, railway in  $1\frac{1}{4}$  hr., see p. 61, 62; to *Laveno* in  $1\frac{1}{2}$  hr., see p. 159.

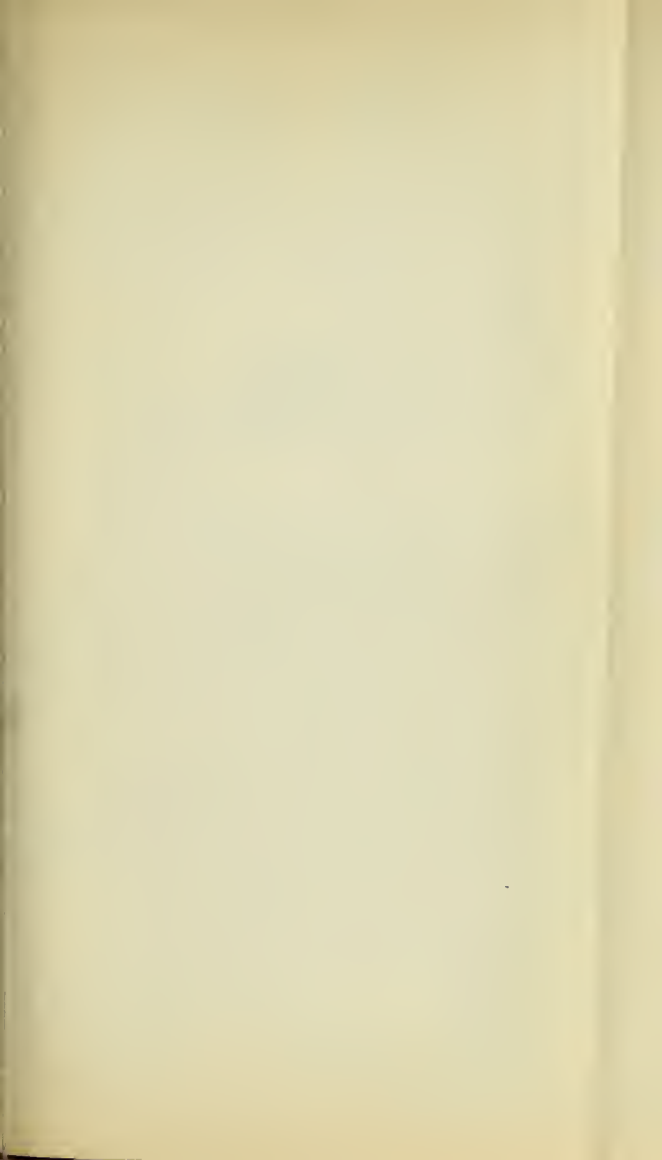


FROM ORTA OVER THE COLMA TO VARALLO,  $4\frac{1}{2}$  hrs., a beautiful walk (donkey 6, to the Colma 3 fr.; guide, 5 fr., unnecessary). On the W. bank of the lake, opposite Orta, the white houses of Pella (*Alb. del Pesce*, unpretending) peep from amidst chestnuts and walnuts (reached by boat from Orta in 20 min.; fare 1 fr.). We here reach the new road leading along the slopes from Alzo (p. 171) to Pella and (1 hr.) Arola (2015 ft.). At Arola we obtain a fine retrospect of the lake of Orta. We turn to the left 5 min. beyond the village, descend a little, and then keep on for  $\frac{1}{2}$  hr. on the same level, skirting the gorge of the Pellino, which here forms a pretty waterfall. We next ascend through wood, between crumbling blocks of granite, to the ( $\frac{3}{4}$  hr.) wooded Col di Colma (3090 ft.). An eminence to the left commands a splendid view, embracing Monte Rosa. In descending (to the right), we overlook the fertile *Val Sesia*, with its villages. The path leads through groves of chestnuts and walnuts to ( $\frac{3}{4}$  hr.) Civasco (2350 ft.; several Cantine), whence a fine new road (short-cut by the old path to the left), affording a magnificent view of Mte. Rosa, leads to ( $\frac{3}{4}$  hr.) —

Varallo (1480 ft.; \**Italia*, R., L., & A.  $3\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 7-8, omn.  $\frac{1}{2}$  fr.; \**Croce Bianca*, good cuisine; *Posta*, R. & A.  $2\frac{1}{2}$ , B.  $1\frac{1}{2}$ , D. 4 fr., well spoken of), the capital of the *Val Sesia*, with 2300 inhab., at the mouth of the *Val Mastallone* (p. 173). The Piazza Vitt. Emanuele, at the entrance to the town from the station, is embellished with a monument to Victor Emmanuel. Over the high-altar of the collegiate church of *S. Gaudenzio* is a Marriage of St. Catharine by *Gaud. Ferrari* (1471-1546), a native of the neighbouring Val Duggia. The church of *S. Maria delle Grazie* contains a series of 21 \*Scenes from the life of Christ (rood-screen) and other frescoes by this master, while there is also an Adoration of the Holy Child by him over the portal of the church of *S. Maria di Loreto*, about  $\frac{3}{4}$  M. from the village. A marble statue of Ferrari, by P. Della Vedova, stands at the beginning of the ascent to the Sacro Monte. Beyond the Mastallone bridge is the \**Grande Stabilimento Idroterapico*, a large and well-equipped hydropathic (open from June to end of Sept.; pens. 9-11 fr.). — Varallo is the terminus of a railway from Novara (see p. 61).

The \**Sacro Monte* (*Santuario*; 1995 ft.), rising in the immediate vicinity of the town, is ascended from *S. Maria delle Grazie* (see above) in 20 min. by a paved path shaded by beautiful chestnuts, and commands a delightful view. On the top of the hill and on its slopes are a church and 46 CHAPELS, or oratories, containing scenes from sacred history in painted life-size figures of terracotta, with supplementary frescoes, beginning with the Fall in the 1st chapel, and ending with the Entombment of the Virgin in the 46th. These are the work of Gaudenzio Ferrari (No. 5 The Magi, 33. Crucifixion) and later masters of this school, mainly from the upper valley of the Sesia. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded in 1486 by Bernardino Caloto, a Milanese nobleman, with the sanction of Pope Innocent VIII.; but as a resort of pilgrims it did not become important until after the visits of Cardinal Borromeo (p. 160), who caused the handsome church to be built by Pellegrino Tibaldi in 1578. On the top, adjoining the church, is a *Café-Restaurant*





	A	B	C	D
1 Bagni pubblici	A. 5.	13. San Primo	C. 5.	26. Pio Ritiro di S. Croce B. 3.
2 Casa d'Industria	C. 4.	14. San Pietro in Ciel d'Oro	B. 3.	27. " " S. Margherita C. 5. 6.
3 Castello (Caserma d'Armi)	C. 3.	15. Canepa nova	6. 4.	28. Seminario Vescovile C. 5.
Chiese:		16. Collegio Borromeo	C. 5. 6.	29. Teatro Fraschini B. 3.
4. Cattedrale (Duomo)	B. 4.	17. " " Caccia	B. 3.	30. Prefettura, Telegrafo B. 4.
5. San Todorò	A. 5.	18. " " Ghislieri	C. 4.	31. Università B. 4.
6. S. Maria del Carmine	B. 4.	19. Ginnasio (Liceo)	U. 4.	32. Galleria Arnaboldi, Posta B. 4.
7. San Michele (Basilica R <sup>le</sup> )	B. 5.	20. Orto botanico	D. 4.	" Mercato coperto "
8. San Francesco Grande	C. 4.	21. Ospitale Civile	B. 4.	Monumenti:
9. Santa Maria in Fiume	A. 6.	22. " " Militare	A. 4.	33. Garibaldi B. 3.
10. San Gervasio	A. 3.	23. Palazzo Municipale, oboloetto	C. 4.	34. Commemorativo dell'Indipen- densa (P <sup>2</sup> a d'Italia). B. 4.
11. Gesù	B. 4.	24. " " Vescovile	B. 4.	35. Papa Ghislieri (Pio V <sup>o</sup> ) C. 4.
12. San Marino	B. 5.	25. Pinacoteca Malaspina	B. 4.	



A road ascends the pretty *Val Mastallone*, passing the (3 M.) picturesque *Ponte della Gula*, to (10½ M.) the charming village of *Fobello* (2885 ft.; *Posta; Italia*), whence an easy bridle-path crosses the *Col di Baranca* (5970 ft.) to (6 hrs.) *Pontegrande* and *Macugnaga* (see *Baedeker's Switzerland*).

FROM VARALLO to ALAGNA, 23 M., omnibus daily in 5 hrs. The road ascends the fertile *Val Sesia* by *Valmaggia* and *Vocca* to (5 M.) *Balmuccia* (1900 ft.), at the mouth of the *Sermenza* (see below), and next leads viâ *Scopa*, *Scopello*, *Pila*, *Piode*, and *Campertogno* to (10 M.) *Mollia* (2887 ft.; \**Alb. Valsesiano*). Thence through the narrowing valley to (5½ M.) *Riva Valdobbia* (3628 ft.; \**Hôtel delle Alpi*), with an elaborately decorated church, and (2½ M.) *Alagna* (3955 ft.; \**Hôtel Monte Rosa*; *Gr.-Hôtel Alagna*), situated at the S.E. base of *Monte Rosa*, and frequented as a summer-resort. An easy bridle-path leads hence over the *Col d'Olen* (9420 ft.) to (6½ hrs.) *Gressoney-la-Trinité* (p. 39); another, still easier, from *Riva* (see above) over the *Col di Valdobbia* (8360 ft.) to (7 hrs.) *Gressoney-St-Jean*. On the latter route, in the *Val Vogna*, 1½ M. from *Riva*, is the *Casa Janzo* (4593 ft.; \**Iun*), another favourite resort.

From *Balmuccia* (see above) a road ascends the picturesque *Val Sermenza* by (1½ M.) *Boccioleto* (2188 ft.; \**Fenice*) and *Ferrera* to (1½ M.) *Fervento* (Restaurant), whence a bridle-path leads to (1 hr.) *Rimasco* (2370 ft.; two Inns), where the valley divides: in the branch to the right (E.; *Val d'Egua*) lies (2 hrs.) *Carcoforo* (4280 ft.; *Monte Moro*, plain), while in the *Val Piccola*, to the left (W.), are *Rima S. Giuseppe* and (2 hrs.) *Rima* (4650 ft.; \**Alb. Tagliaferro*). For the passes hence to *Macugnaga* and other details, see *Baedeker's Switzerland*.

## 27. From Milan to Genoa viâ Pavia and Voghera.

94 M. RAILWAY in 3-7 hrs. (fares 17 fr. 10, 11 fr. 95, 7 fr. 70 c.; express 18 fr. 80, 13 fr. 15 c.); to *Pavia*, 22½ M., in 35-60 min. (fares 4 fr. 10, 2 fr. 5, 1 fr. 85 c.; express 4 fr. 50, 3 fr. 15 c.).

From Milan to (17 M.) *Certosa*, see p. 138.

22½ M. **Pavia.** — Hotels. \**CROCE BIANCA* (Pl. a; B, 4), R., L., & A. from 3, B. 1½, déj. incl. wine 2½, D. 4, omnibus ½ fr.; *TRE RE* (Pl. c; B, 5). — *Café Demetrio*, *Corso Vittorio Emanuele*; *Caffè-Rist. Mangiagalli*, in the *Mercato Coperto*, well spoken of.

*Cab per drive* 80c., per hour 1 fr., at night 1 fr. 20 or 1 fr. 50 c. — Omnibus to the town 25c. — *Steam Tramway* to Milan (comp. p. 117), starting from the *Piazza Petrarca* (Pl. B, 3).

The names of most of the streets have been altered recently; the old names are generally given in red lettering below the new. — A visit to the chief points of interest in the town occupies about 3 hrs.

*Pavia*, with 27,800 inhab., capital of the province of the same name, situated near the confluence of the *Ticino* and the *Po*, the *Pavinum* of the ancients, subsequently *Papia*, was the capital of the Lombards from 572 to 774. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese in 1315. The victory gained here by Charles V. over Francis I. of France is described at p. 140. Part of the old ramparts and bulwarks are still preserved.

Leaving the railway-station, we enter the *CORSO CAVOUR* (Pl. B, 4) through the *Porta Cavour* (in a wall to the right is the statue of a Roman magistrate), and following the *Via Jacopo Brossolaro* to the right reach the *Piazza del Duomo*.

The CATHEDRAL (Pl. 4; B, 4), begun by *Cristoforo Rocchi* in 1386 on the site of an ancient basilica and continued with the co-operation of *Bramante*, but never completed, is a vast 'central'

structure (comp. p. 421) with four arms. It is now undergoing a thorough restoration. The dome is modern.

In the INTERIOR, on the right, is the sumptuous \**Arca di S. Agostino*, adorned with 290 figures (of saints, and allegorical), begun, it is supposed, in 1362 by *Bonino da Campiglione* (p. 204). To the right of the entrance is a wooden model of the church as originally projected, by *Rocchi*.

The gateway to the left of the church is in the late-Romanesque style. Adjoining it rises a massive Campanile, begun in 1583.

We may now proceed to the CORSO VITTORIO EMANUELE, a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the *Covered Bridge* (14th cent.; a pleasant promenade with picturesque view) over the *Ticino*. A chapel stands on the bridge, halfway across.

S. MICHELE (Pl. 7; B, 5), to which the third side-street to the right leads (coming from the bridge), a Romanesque church erroneously ascribed to the Lombard kings, belongs to the latter part of the 11th century.

The façade is adorned with numerous very ancient reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The interior, restored in 1863-76, is supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave bear traces of ancient frescoes.

The traveller may now ascend the Corso Vitt. Emanuele, passing the handsome *Mercato Coperto*, or *Galleria* (Pl. 32; B, 4), completed after Balossi's designs in 1882, to the UNIVERSITY (Pl. 31; B, 4), founded in 1361 on the site of a school of law, which had existed here since the 10th century. The building is much handsomer than that of Padua; the quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial tablets, busts, and monuments of celebrated professors and students. In the first court are statues of the professors Bordoni, Porta, and Panizzi; in the second a statue of Volta and several memorial reliefs of professors attended by students. — Opposite the university, in the Piazza d'Italia, rises a statue of *Italia*.

The Corso next leads in a N. direction, past the *Theatre*, to the Piazza Castello, with a monument to Garibaldi, by Pozzi, and to the old Castle (Pl. C, 3), erected by the Visconti in 1360-69, now used as a barrack, and containing a handsome court of the 14th century — Adjacent, at the corner of the Passeggio di S. Croce, is the church of *S. Pietro in Cielo d'Oro* (Pl. 21; B, 4), with a Romanesque façade.

At the back of the university lies the *Ospedale Civico* (Pl. 14; B, 3), and farther E., in the Via Defendente Sacchi, is the church of *S. Maria di Canepanova* (Pl. 15; C, 4), a small dome-covered structure designed by Bramante (1492), with a passage round the top. — More to the N., at the corner of the Corso Cairoli (formerly Contrada del Collegio Germanico), is the Gothic church of *S. Francesco* (Pl. 8; C, 4), of the 14th cent., with a rich but mutilated façade. In the vicinity stands the *Collegio Ghislieri* (Pl. 18; C, 4), founded in

1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front.

In the Via Roma, to the W. of the university, to the right, is the *Jesuits' Church* (Pl. 11; B, 4). — At the end of the short Via Malaspina is the *Palazzo Malaspina* (Pl. 25; B, 4), at the entrance to the court of which are busts of Boëthius and Petrarch. The interior contains the *Museo Municipio*, a collection of engravings, paintings (including a Holy Family, an early work of Correggio, and a portrait by Antonello da Messina), antiquities, etc.

Tradition points this out as the place in which *Boëthius*, confined by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy', and *Petrarch* once spent an autumn here with his daughter and son-in-law. His grandson, who died at the Pal. Malaspina, was interred in the neighbouring church of S. Zeno. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

The Via Roma terminates in the Piazza del Carmine, with the church of *S. Maria del Carmine* (Pl. 6; B, 4), a brick edifice of fine proportions, flanked with chapels, and dating from 1375.

In the S.E. part of the town is the *Collegio Borromeo* (Pl. 16; C, 5, 6), with its beautiful court, founded by St. Carlo Borromeo in 1563; the vestibule is decorated with frescoes by Fed. Zuccaro.

FROM PAVIA TO ALESSANDRIA VIÀ TORRE-BERRETTI AND VALENZA, 40½ M., railway in 2½ hrs. (fares 7 fr. 35, 5 fr. 15, 3 fr. 35 c.). The line crosses the Ticino and intersects the broad plain of the Po, in a S.W. direction. Unimportant stations. — *Torre-Berretti*, see p. 58; *Valenza*, see p. 59.

FROM PAVIA TO BRESCIA VIÀ CREMONA, 77½ M., railway in 4¾-6 hrs. (fares 14 fr. 20, 9 fr. 95, 6 fr. 40 c.). — The line intersects the fertile plain watered by the Po and the Olona. — 9½ M. *Belgiojoso*, with a handsome bateau. — 27 M. *Casalpusterleno*, where the line unites with that from Piacenza to Milan (R. 41). — 30 M. *Codogno* (9000 inhab.) possesses large cheese-manufactories (to Piacenza, see p. 299). Near (34½ M.) *Pizzighettone*, fortified place, the *Adda*, which is here navigable, is crossed. — 46 M. *Cremona* (p. 176) is a terminus, from which the train backs out. To Treviglio (Milan and Bergamo) and Mantua, see p. 176. — 77½ M. *Brescia*, see p. 185.

FROM PAVIA TO STRADELLA, vià *Bressana-Bottarone* (see below), 20 M., railway in 1¼ hr. *Stradella*, see p. 59.

From Pavia to *Vercelli*, see p. 58.

The RAILWAY TO GENOA crosses the Ticino by a bridge ½ M. long, and almost immediately afterwards, beyond (26 M.) *Cava Ma-*  
*ra*, it crosses the Po. At (31 M.) *Bressana-Bottarone* diverges  
the above-mentioned branch to Stradella (p. 59). 34 M. *Calcababbio*.  
38½ M. *Voghëra (Italia)*, with 10,800 inhab. (perhaps the an-  
cient *Iria*), on the left bank of the *Staffora*, was once fortified by Gian-  
deazzo Visconti. The church of *S. Lorenzo*, founded in the 11th  
cent., was remodelled in 1600. Steam-tramway to *Stradella* (p. 59).

On the high-road from Voghera to *Casteggio* (p. 59), to the S. of the  
railway, lies *Montebello*, famous for the battle of 9th June, 1800 (five days  
before the battle of Marengo). Here, too, on 20th May, 1859, the first  
serious encounter between the Austrians and the united French and Sar-  
dian armies took place.

At (44 M.) *Pontecurone* we cross the impetuous *Curone* (dry in  
summer). Country fertile.



49 $\frac{1}{2}$  M. *Tortona (Croce Bianca)*, the ancient *Derlona*, a town of 7100 inhab., on the *Scrivia*. The *Cathedral*, dating from 1584, contains a fine ancient sarcophagus. Above the town are the ruins of a castle destroyed in 1155 by Frederick Barbarossa. — From Tortona to Turin viâ Alessandria, see R. 13. — Steam-tramway to Sale (p. 54)

54 M. *Rivalta Scrivia*; 58 M. *Pozzolo Formigaro*.

60 M. *Novi*, and thence to (93 $\frac{1}{2}$  M.) *Genoa*, see pp. 54, 55.

## 28. From Milan to Mantua viâ Cremona.

100 M. RAILWAY in 5-6 hrs.; fares 18 fr. 10, 12 fr. 65, 8 fr. 20 c. (to Cremona, 60 M.; fares 11 fr., 7 fr. 70 c., 5 fr.).

From Milan to (20 M.) *Treviglio*, see p. 183. Our train diverges here from the main line to the S.E. — 24 $\frac{1}{2}$  M. *Caravaggio*, a town of 6100 inhab., with the pilgrimage-church of the *Madonna di Caravaggio*, was the birthplace of the painter Michael Angelo Amerigh da Caravaggio (1569-1609). It is also connected with Milan and Monza by a steam-tramway, running viâ Treviglio. — 27 M. *Capralba* 29 $\frac{1}{2}$  M. *Casaleto-Vaprio*.

34 $\frac{1}{2}$  M. *Crema (Alb. Pozzo)*, an industrial town (8300 inhab.) and episcopal residence, with an ancient castle. The *Cathedral* has a fine Romanesque façade, and contains a St. Sebastian by Vinc. Civerchio (2nd altar on the left). The church of *S. Maria delle Grazie* is adorned with interesting frescoes. — About  $\frac{3}{4}$  M. from the town stands the circular church of \**S. Maria della Croce* with effective subsidiary buildings in brick, built about 1490 by Giov. Batt. Battaggio of Lodi, under the influence of Bramante. The interior, octagonal in form, is adorned with paintings by Campi. — Steam-tramways to Brescia (p. 185) and to Lodi (p. 299).

40 M. *Castelleone*; 45 M. *Soresina*; 50 $\frac{1}{2}$  M. *Casalbuttano*; 54 $\frac{1}{2}$  M. *Olmeneta*; 60 M. *Cremona*, the station of which is outside the Port Milanese (Pl. B, C, 1).

**Cremona.** — \*ITALIA (Pl. b; E, 3); ROMA, in the S.E. angle of the Piazza Roma (Pl. E, F, 3), R. 1 $\frac{1}{2}$ -2, A.  $\frac{1}{2}$ , B. 1 fr. 20 c., déj. 1 $\frac{1}{2}$ , D. 2 $\frac{1}{2}$  omn.  $\frac{1}{2}$  fr.; CAPPELLO (Pl. c; E, 4), R., L., & A. 2-3 fr. — *Cafés Roma* and *Soresini*. — Cab per drive  $\frac{1}{2}$  fr., for  $\frac{1}{2}$  hr. 1 fr., each additional  $\frac{1}{2}$  hr.  $\frac{1}{2}$  fr.

*Cremona* (155 ft.), the capital of a province and an episcopal see, with 29,000 inhab., lies in a fertile plain on the left bank of the Po, and carries on considerable silk-manufactures.

The original town was wrested by the Romans from the Gallic Cenomani and colonised by them at various periods, the first of which was at the beginning of the second Punic war (B.C. 218). It suffered seriously during the civil wars, and was several times reduced to ruins, but was restored by the Emp. Vespasian. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, did great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far-famed VIOLINS and VIOLAS of Cremona were *Andrea Amati* (1510-80) and *Niccolo Amati* (1596-1684), *Giuseppe Guarneri* (c. 1690), and *Antonio Stradivari* (1644-1728).

In PAINTING, *Boccaccio Boccaccino*, who also worked in Venice, was prominent in Cremona about 1500. In the 16th cent. Cremona possessed a school of art of its own, which appears to have been influenced by *Romanino* (p. 186) and *Pordenone* (p. 242) especially, and also by *Giulio Romano*. Cremona was the birthplace of *Sofonisba d'Anguissola* (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even her old age attracted the admiration of Van Dyck.

In the PIAZZA DEL COMUNE (Pl. F, 4) rises the *Torrazzo*, a tower 97 ft. in height, erected in 1261-84, and connected with the cathedral by a series of loggæ. Extensive view from the top. — Opposite the tower is the Gothic \**Palazzo Pubblico* (now the *Municipio*) of 1245 (restored), containing a few pictures by masters of the Cremona school and a rich marble chimney-piece by G. C. Pedone (1502). Adjacent is the Gothic *Palazzo de' Gonfalonieri* or *de' Giudicanti*, of 1292.

The \*CATHEDRAL (Pl. F, 4), a vaulted structure in the Romanesque-Lombard style, erected in 1107-90, has a rich main façade embellished with columns (partly remodelled in 1491) and tasteful sick façades on the transepts, especially the S.

The INTERIOR with its aisles, and transepts also flanked with aisles, covered with frescoes by *Romanino* (1519-20), *Pordenone* (1520-22), and masters of the Cremona School, such as *Boccaccio Boccaccino* and his son *Simone*, and the later masters *Campi*, *Altobello Melone*, *Bembo*, and *Gatti*. Over the arches of the nave, on both sides, are long series of frescoes. Left wall, above the first four arches: *Boccaccio Boccaccino*, Life of the Virgin, in eight scenes; 5th arch, *Gian Francesco Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Altobello Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures in the apse are also by *Boccaccino*. Right wall: *Melone*, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th and 5th arches, *Romanino*, Christ led out to be crucified, Burial of Christ, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, *Pordenone*'s three celebrated \*Passion Scenes: Christ before Pilate, Christ and Veronica, Christ nailed to the Cross. On the front wall a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with important Lombardic reliefs, from a 12th cent. altar, ascribed to *Amadeo* (1482). — The choir contains fine Renaissance stalls by *Giov. Maria Platina* and *Pietro dalla Torsia* (1482-90). — In the right transept stands the sarcophagus of SS. Peter and Marcellinus, by *Bened. Briosco* (1507). — First Chapel to the right: altar-piece by *Pordenone*, Madonna between two saints, with the donor worshipping.

In the vicinity are the octagonal *Battistero* (Pl. F, 4) of 1167, and the *Campo Santo* (Pl. F, 4), with curious old mosaics (Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.).

The adjacent *Piazza Roma* (Pl. E, F, 3) is laid out with gardens (music on Sun. and Thurs. evenings). No. 1 in this square, indicated by a memorial tablet, is the house in which *Antonio Stradivari* made his violins for many years and died in 1728.

A few hundred yards to the N.W. of the Piazza Roma, in the Piazz dell' Ospedale, stands the old *Palazzo Dati*, erected about 1580 in the Baroque style and now part of the hospital. The court is very fine. — To the E., near the Porta Venezia (see below), is the church of *S. Abbondio* (Pl. G, 2), with a good high-altar-piece by Giulio Campi (Madonna with SS Nazarius and Celsus). In the sacristy are some cabinets of platina.

From the Municipio the Via Ala Ponzone leads to the W. to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains natural history and other collections, coins, and a few pictures (daily 9-3 except Sun.). In front of the palace is a *Marble Statue of Amilcar Ponchielli*, composer of 'Giocouda', by Pietro Bordini (1892). — Farther up the Corso Vitt. Emanuele, in the second cross-street to the left, is the richly-painted church of *S. PIETRO AL PO* (Pl. E 5), built in 1549-70 by Ripari. Over the third altar to the right Madonna and four saints, by *Gian Franc. Bembo* (1524). The rich ceiling-decorations are by the brothers *Campi*.

In *S. AGOSTINO E GIACOMO IN BRAIDA* (Pl. D, 3), 14th cent. with aisles and barrel-vaulting: first chapel on the right, Pietà by *Giulio Campi*; last side-altar but one, Madonna and two saints by *Perugino* (1494); left, between the third and fourth altars, portraits of Francesco Sforza, and between the fourth and fifth, of his wife Bianca Maria Visconti, frescoes (retouched) by *Bonif. Bembo*.

The Via Guido Grandi (passing on the right the small church of that name, built and painted by *Giulio Campi*, 1546; and, farther on, to the left, No. 1, the *Palazzo Trecchi*, in the early-Renaissance style) leads hence to the PIAZZA GARIBALDI (Pl. C, D, 2) with *Monument of Garibaldi*, by Malfatti, and the church of *S. AGATHE* (by the entrance-wall, *Monument of the Trecchi*, in the Renaissance style, by *Cristoforo Romano*, 1502; beside the high-altar, four large frescoes by *Giulio Campi*, painted in 1536 in the style of Pordenone), whence the Corso Garibaldi leads N.W. to the Porta Milano (Pl. C, 1) and the station.

Near the Porta Milano, in the Via Bertesi, stands the *Pal. Crocchi* (formerly *Raimondi*), an early-Renaissance structure, containing sculptures by Pedone. In the Via Palestro (Pl. D, 1) is the *Pal. Stanga*, with a Baroque façade and a fine fore-court of the early Renaissance.

About 1½ M. to the E. of the Porta Venezia, near the Mantua road is the church of *S. Sigismondo*, with frescoes and pictures by *Campi*, *Bellocchino*, and other Cremonese masters; "Altar piece by *Giulio Campi*, Madonna with saints, and below, Francesco Sforza and his wife, founders of the church. *S. Sigismondo* is a station on the tramway from Cremona to Casalmaggiore (p. 184). — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

FROM CREMONA TO PIACENZA (steam-tramway five times daily in 2¼ hrs). The road intersects the plain on the right bank of the Po, after crossing the river with its numerous islands, passes *Monticelli*, *S. Nazzaro*, a *Caorso*, and crosses the river formed by the *Chiavenna* and *Riglio*. At *Roncaglia* we cross the *Nure* and proceed to the W. to Piacenza (p. 30).

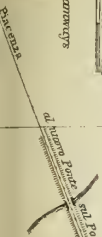
From Cremona to *Brescia* or *Pavia*, see p. 175.

66 M. *Villetta-Malagnino*; 70 M. *Gazzo* *Pieve-San-Giacomo*

## 1:15.000

Metri

*Itomawaya*

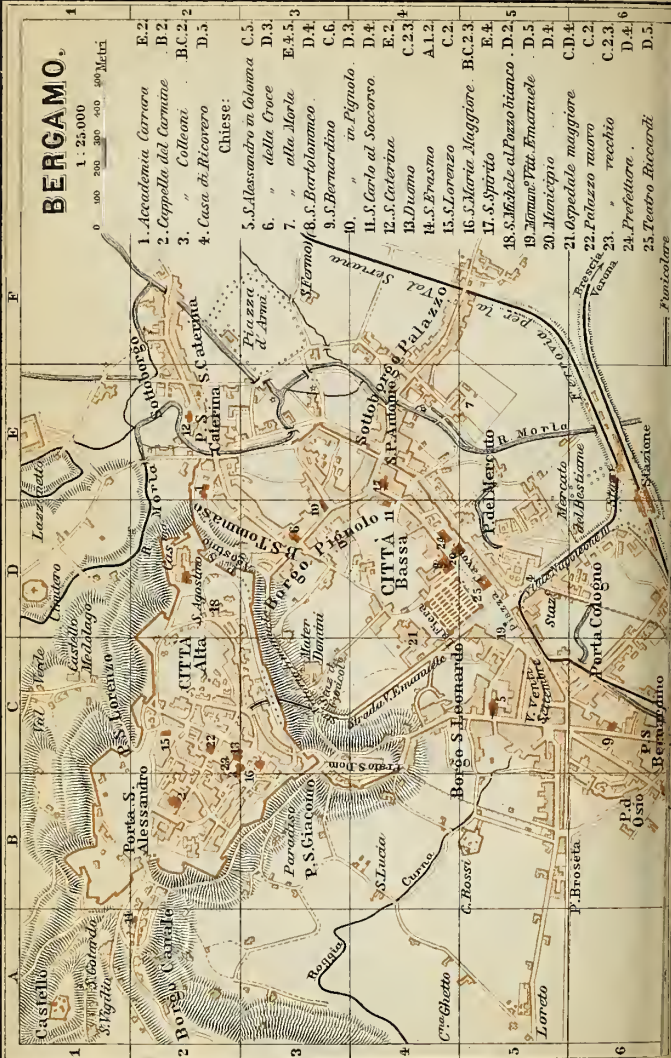




**BERGAMO.**

1 : 25.000

0	100	200	300	400	500	Meters



- |                                |         |
|--------------------------------|---------|
| 1. Accademia Carrara           | E.2     |
| 2. Cappella del Carmine        | B.2     |
| 3. " Colleoni                  | BC.2.2  |
| 4. Casa di Ricovero            | D.3     |
| Chiese:                        |         |
| 5. S. Alessandro in Colonna    | C.5.    |
| 6. " della Croce               | D.3.    |
| 7. " alla Morla                | E.4.5.3 |
| 8. S. Bartolomaeo              | D.4.    |
| 9. S. Bernardino               | C.6.    |
| 10. " in Pignolo               | D.3.    |
| 11. S. Carlo al Soccorso       | D.4.    |
| 12. S. Caterina                | E.2     |
| 13. Duomo                      | C.2.3   |
| 14. S. Erasmo                  | A.1.2.  |
| 15. S. Lorenzo                 | C.2.    |
| 16. S. Maria Maggiore          | BC.2.3  |
| 17. S. Spirito                 | E.4.    |
| 18. S. Michele al Pozzo bianco | D.2.5   |
| 19. S. Maria V. E. Emanuele    | D.5.    |
| 20. Municipio                  | D.4.    |
| 21. Ospedale maggiore          | C.D.4.  |
| 22. Palazzo nuovo              | C.2.    |
| 23. " vecchio                  | C.2.3.  |
| 24. Prefettura                 | D.4.6   |
| 25. Teatro Riccardi            | D.5.    |



5 M. *Torre de' Picenardi*. — 79 M. *Piadena*, the junction of the Brescia and Parma line (p. 184).

81 M. *Bozzolo*, with an old castle of the Gonzagas. Before (88 M.) *Marcaria* we cross the *Oglio*. — 93½ M. *Castellucchio*.

About 2½ M. to the E. of Castellucchio, 5 M. from Mantua, is the church of *S. Maria delle Grazie*, founded in 1399, a famous resort of pilgrims, containing enrious votive offerings in the form of life-size figures in wax, bearing the names of Charles V., 'Ferdinand I.', 'Pope Pius II.', the Connétable de Bourbon', etc. Also a few monuments.

The train now crosses the *Mincio*. — 100 M. *Mantua*, see p. 214.

## 29. From Milan to Bergamo.

33½ M. RAILWAY in 1½-2 hrs. (fares 6 fr. 15, 4 fr. 30, 2 fr. 75 c.). finest views to the left. — STEAM TRAMWAY viâ *Treviglio*, see p. 117; viâ *Lonza*, see p. 142.

From *Milan* to (20 M.) *Treviglio*, see p. 183. Our line here diverges to the N.E. — 26 M. *Verdello*; 33½ M. *Bergamo*.

**Bergamo.** — **Hotels.** ALB. D'ITALIA, Via Venti Settembre (Pl. C, 5), R., L., & A. 2½-3½, B. 1½, déj. 3, D. 4, pens. 10, omn. 1 fr., well spoken; CONCORDIA, Viale Napoleone III. (Pl. D, 5, 6), well fitted up, with a trattoria, a garden, and electric light, R., L., & A. 2-3 fr.; ALB. & RISTORANTE CAVOUR, Strada Vitt. Emanuele (Pl. D, 5), near the Piazza Cavour; APPELLO D'ORO, Viale Napoleone III. (Pl. D, 5), R. 1½-2½, A. ½ fr., all up in the new town, the last two unpretending. — In the old town: ALB. & RIST. DEL SOLE, Piazza Garibaldi.

**Cafés.** *Nazionale*, *Centrale*, both in the Piazza Cavour; *Walker*, Piazza Garibaldi, all three unpretending. Beer at the *Gambrino*, Piazza Cavour.

**Tramways** from the Porta S. Bernardino (Pl. C, 6) by the Via Venti Settembre and the Piazza Cavour to the Porta S. Caterina (Pl. E, 2), and from the railway-station viâ the Piazza Cavour to the station of the Cable Railway (Pl. C, 3). Fare 10 c. — **Cab**, per hr., 2½ fr. — A Cable Tramway *unicolare*; Pl. C, 3) connects the lower town with the upper town; the lower station is in the Strada Vitt. Emanuele, ⅓ M. from the Piazza Cavour. Fare 15 c.

*Bergamo* (1245 ft.), the ancient *Bergomum*, a Venetian town from 1428 to 1797, now a provincial capital with 40,000 inhab., lies at the junction of the *Valle Brembana*, watered by the *Brembo*, and the *Valle Seriana*, named after the rapid *Serio*. This is one of the busiest of the smaller trading and manufacturing towns in Italy. The once famous fair (*Fiera di S. Alessandro*, middle of August to middle of September) has lost its importance. The town consists of two distinct parts, the *Città Alta*, picturesquely situated on hills (cable-tramway recently opened), and the much larger new quarters in the plain (*Borgo S. Leonardo*, *Borgo Pignolo*, *Borgo S. Tommaso*), with cotton, silk, and other factories, an interesting piazza (*la Fiera*; Pl. D, 4), attractive shops, lively cafés, and a new Protestant church.

From the railway-station (Pl. D, E, 6) the broad Viale Napoleone III. leads to the PIAZZA CAVOUR (Pl. D, 5), with a statue of Victor Emmanuel by Barzaghi (Pl. 19). The Via Borfuro leads hence to the left to *S. Alessandro in Colonna* (Pl. 5; C, 5), containing a fine Assumption by Romanino. To the right we reach the Via Tor-

quato Tasso, with the church of **S. Bartolommeo** (Pl. 8; D, 4). Behind the high-altar is a large altar-piece by *Lor. Lotto* (1516). \*Madonna surrounded by ten saints. — Farther on is **S. Spirito** (Pl. 17; E, 4), a fine Renaissance building without aisles.

INTERIOR. Left, 1st chapel: *Previtali*, John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic, the painter's masterpiece (1515). Left, second altar: large \*Altar-piece by *Borgognone* (1508): Descent of the Holy Ghost, God the Father, Annunciation; on the left, The Baptist and St. Jerome; on the right, SS. Augustine and Francis. Left, fifth altar: *Scipio Laudensis*, Madonna between SS. Peter and Paul. Right, 4th Chapel: \**Lotto*, Madonna and four saints; above, angels in glory (1521); 5th chapel, *Previtali*, Madonna and four saints (1525); above by the same, Resurrection with four saints (finished by *Ag. Caversegno*).

Farther on, in the Via di Pignolo, are *S. Bernardino in Pignolo* (Pl. 10; D, 3), containing a high-altar-piece by \**Lotto*, Madonna and Saints (1521), and *S. Alessandro della Croce* (Pl. 6, D 3). Moroni, Madonna; in the sacristy, *Lotto*, Trinity; Moroni, portrait *Previtali*, Crucifixion, dated 1514). — The Via Nuova runs in straight direction to the *Porta S. Agostino*, while the Via di S. Tommaso leads to the right to the *Accademia Carrara* (see p. 181).

An avenue of chestnut-trees named *Strada Vitt. Emanuele* (cable tramway, see p. 179; lower station 8 min. to the E. of *Piazza Cavour*) connects the new town with the high-lying *Città Alta*; the ramparts (*Bastioni*) of which have been converted into promenades and afford fine views of the plain of Lombardy and the Bergamasque Alps.

From the terminus of the cable-tramway we proceed in a straight direction to (3 min.) the **PIAZZA GARIBALDI**, the former market place, with the *Palazzo Nuovo* (Pl. 22; C, 2), in the Renaissance style by Scamozzi, but unfinished. The palace is now the *Reale Istituto Tecnico Vitt. Emanuele*. Opposite is the *Library*, in the Gothic *Palazzo Vecchio*, or *Brotetto* (Pl. 23; C, 2), the groundfloor of which consists of an open colonnade, in which is the *Monument of Tomaso Tasso* (whose father *Bernardo* was born at Bergamo in 1493). In the middle of the piazza is a *Bronze Monument of Garibaldi* (1885).

Behind the library is the Romanesque church of **S. Maria Maggiore** (Pl. 16; B, C, 2, 3), of 1137, with ancient lion-portals on the N. and S.

The INTERIOR (entrance on the S. side) contains ancient wall-painting under thick tapestry (much injured) and fine carved \*Choir-stalls by the Bergamasque artists, *Franc. Capodiferro* and *Fra Damiano*. The \*Intarsia work in the central panels (usually covered) was partly designed by *Lor. Lotto*. This church contains the tomb of *Cardinal Alessandri* (d. at Avignon 1319; modern canopy) and the monument of the famous composer *Donizetti* of Bergamo (d. 1848), by *Vinc. Vela*; opposite, that of his teacher *Gio. Simone Mayr* (d. 1845). In the treasury (above the sacristy) are a large crucifix (5 ft. high) of the 13th century(?) and several works in niello. The adjoining \**Capella Colleoni* (shown by the sagrestano), in the early Renaissance style, has a lavishly sculptured \*Façade; the modernized interior contains the tomb of the founder *Bart. Colleoni* (d. 1475; p. 27) by *G. Ant. Amadeo*. The reliefs represent the Bearing of the Cross, Crucifixion, and Descent from the Cross; at the ends, the Scourging and the Resurrection; below runs a frieze of Cupids, above which are the Annun-

iation, Nativity, and Magi; and on the top is the gilded equestrian statue of Colleoni by a German master. Adjacent is the smaller, but beautiful monument of his daughter Medea. Above the altar on the right are good sculptures; to the left, a Holy Family by *Angelica Kaufmann*; fine intarsia-work (covered); ceiling-paintings by *Tiepolo*.

The adjoining **Cathedral** (Pl. 13; C, 2) was built from designs by *Carlo Fontana* in 1689 on the site of an earlier edifice. First altar to the left: Madonna and saints by *G. B. Moroni*; in the choir a Madonna by *Savoldo* and behind the high-altar a \*Madonna, a late work of *Giov. Bellini* (1512; generally covered). The adjacent **BAPTISTERY**, by *Giovanni da Campione* (1340), restored in 1864, is best viewed from the passage leading to the sacristy.

We now return to the station of the cable-tramway and proceed hence through the *Strada Porta Dipinta*, passing (right) the church of *S. Andrea*, which contains a Madonna enthroned with four saints, by *Morello* (altar to the right; covered). Fine view. The street leads to a small and hilly piazza with the church of *S. Michele al Pozzo Bianco* (Pl. 18, D 2; usually closed), which contains good frescoes by *Lor. Lotto*, representing the Purification and Marriage of the Virgin (chapel to the left of the choir). — We may proceed to the right through the *Via Osmano* to the ramparts (p. 180), or continue to follow the *Strada Porta Dipinta* to the left to the *Porta S. Agostino* (Pl. D, 2), near which is the old Gothic church of the same name (now a barrack). — Just below the gate is a footpath, lined with acacias, descending to the —

**Accademia Carrara** (Pl. 1; E, 2), situated a short way outside the *Porta S. Caterina* (tramway, see p. 179), a school of art and Picture Gallery (*Galleria Carrara*, *Gal. Morelli*, and *Gal. Lochis*; open on 1st Sun. and 3rd Thurs. of each month, but daily from 10th Aug. to 18th Sept.; shown at other times by the custodian, gratuity  $\frac{1}{2}$ -1 fr.). Lists of the pictures are provided. Catalogue of the *Gal. Carrara* and the *Gal. Lochis* 1 fr., of the *Gal. Morelli* 60 c.

**GALLERIA CARRARA.** I. R.: Engravings and Drawings. The paintings include: 25. *Previtali*, Descent of the Holy Ghost; opposite, 49. *Beato*, Arch of Titus; 45-48. *Zuccarelli*, Landscapes. — II. R.: to the left on entering, \*66. *Lotto*, Betrothal of St. Catharine (1523; landscape cut out); *Previtali*, Madonna and saints; 67. *Cariani*, Invention of the Cross; 70. *Francesco da S. Croce*, Annunciation (1504; early work); 75-83. *Moroni*, portraits (80, \*82, 83, best; 81, an early work). Then, beyond a series of portraits (\*91 the best) by *Ghislandi*, the Bergamasque Titian of the 18th cent., 97. *Previtali*, St. Anthony, with SS. Peter, Paul, Stephen, and Lawrence; 98. *Gaudenzio Ferrari*, Madonna and Child; 100. *Moroni*, St. Jerome (Moretto's manner). — III. R.: to the left, 137. *Caroto*, Massacre of the Innocents; 165. *Marco Basaiti*, Head of Christ (1517); \*153. *Mantegna*, Madonna; farther on, 159. *P. Brueghel the Elder*, The Woman taken in adultery (1565); 168. *School of Leon. da Vinci*, Betrothal of St. Catharine; number, \**Lor. Lotto*, Portrait, with fine moonlight landscape; 183. *Previtali*, Madonna with saints; farther on, 188. *Moroni*, Madonna and saints.

**GALLERIA MORELLI**, bequeathed in 1891 by the well-known art-critic. — 12. To the left, 3. *Vinc. Civerchio*, Annunciation; 6. *Niccolò da Foligno*, Angel; 7. *Bern. Luini*, Madonna; *Franc. Pesellino*, 9. A judgment, 11. Marriage of Griselda to the Lord of Saluzzo (after Boccaccio's Decameron); 1. *Vitt. Pisano*, Portrait of Lionello d'Este; 20. *Luca Signorelli*, Madonna; 2. *Sandro Botticelli*, Portrait of Giuliano de' Medici; 22. *Boltraffio*, Christ,

a half-figure; 23. *Baldovinetti*, Portrait of himself; 26. *Ambrogio de Predis*, Portrait of a man; 27. *Giov. Bellini*, Madonna; 31. *Ercole Grandi*, St. John; 35. *Benedetto da Majano*, Angel (figure in clay); 41. *Giov. Bellini*, Madonna; 44. *Bart. Montagna*, St. Jerome; farther on, 49. *In the style of Lor. di Credi*, Madonna; 53. *Donatello* (?), Relief of the Madonna. — II. R. To the left, 60. *Sodoma* (?), Madonna; \*61. *Basaiti*, Portrait (1521); 62. *Bacchiacca*, Cain and Abel; 64. *Cavazzola*, Portrait; farther on, 70. *Elzheimer*, Landscape, with St. Jerome; 75. *A. van Oslade*, Boors in a tavern; \*77. *B. Fabritius*, Satyr and peasant; 79. *Nic. Maes*, Portrait; 80. *Rembrandt*, Portrait of a woman (1635); 83. *Frans Hals*, Portrait of a man; farther on, 86. *Brueghel the Elder*, Boors hawling; 88. *J. van der Meer of Haarlem*, Landscape; 91. *Empress Frederick of Germany*, Transitoriness (1882); 90. *Lenbach*, Portrait of Morcelli; farther on, 98. *Moretto*, Christ and the Woman of Samaria; 103. Small water-colour copy of *Giorgione*, Madonna with SS. Rochus and Anthony (original in Madrid).

GALLERIA LOCHIS. I. R.: entrance-wall, 2. *Cariani*, Portrait of a woman; opposite, 55. *Moretto*, Holy Family. — II. R.: entrance-wall, 179. *Giorgione*, Landscape with mythological accessories; above the exit-door, 49-51, 84. *G. Ferrari*, Cupids; to the left, 32-34. *A. Schiavone*, Studies of saints; 35. *Moroni*, Madonna, two saints below; 67. *Rubens*, Martyrdom of St. Agnes (a sketch in colours); to the right, 69. *Ghislandi*, Portrait of a hoy; 60. 61. *P. Longhi*, Venetian scenes; 47. *Tiepolo*, Sketch for an altar-piece above, 41, 42. *Paris Bordone*, Vintage; opposite, 93, 94. *Guardi*, Views of Venice. — III. R. To the left of the entrance, 140. *Giov. Bellini*, Madonna (an early work; retouched); 128. *Montagna*, Madonna between SS. Sebastian and Rochus (1487); 129. *C. Cribelli*, Madonna; 138. *Giov. Bellini*, Pietà (an early work); 130. *Luini*, Holy Family; \*137. *Boltraffio*, Madonna and Child; 131. *Zenale* (more probably *Ambrogio Borgognone*) Madonna and Child; 233. *Cosimo Tura*, Madonna; 153. *Sebast. del Piombo* (?) Portrait; 151. *After Bellini*, The doge Loredan (original in London); 154. *Mantegna* (*Bonsignori*?), Portrait of *Vespasiano Gonzaga*; 160. *Giovenone*, Madonna with saints; *Mantegna* (more probably *Gregorio Schiavone*), 159. St. Alexius, 161. St. Jerome; 168. *Pensabene*, Adoration of the Child; 237. *Carpaccio*, Nativity of the Virgin; 170. *Caroto*, Adoration of the Magi; 169. *School of Mantegna*, Resurrection; 185. *Lor. Lotto*, Holy Family with St. Catharine (1533); 184. *Cariani*, Portrait of a man; 174. *Moroni*, Portrait of a man; \*183. *Palma Vecchio*, Madonna between SS. John and Mary Magdalen; 177. *Moretto* (not *Titian*), Christ appearing to a donor (signed 1518); 223. *Garofalo*, Madonna and SS. Rochus and Sebastian; 221. *Gia Francia*, Bearing of the Cross; 207. *Raphael*, St. Sebastian (early work painted in Perugino's school); 222. *Antonello da Messina*, St. Sebastian; 218. *Dosso Dossi*, Madonna with St. George and a canonized hishop; 22. *Vinc. Foppa*, St. Jerome.

A more extensive view than that from the ramparts (p. 180) obtained from the old *Castello* (Pl. A, 1), about  $\frac{3}{4}$  M. to the N.W. of the *Porta S. Alessandro* (Pl. B, 2). Strangers are generally admitted. There is a small osteria at the top. — About  $1\frac{1}{4}$  M. to the W. of the *Castello* is the *Pasco dei Tedeschi*, commanding a good view of the *Valle Brembana*.

STEAM TRAMWAY from Bergamo to *Romano* and *Soncino* (p. 185); from Bergamo to *Monza*, see p. 142.

FROM BERGAMO (railway station; Pl. E, 6) TO PONTE DELLA SELVA 18 M., railway in  $1\frac{1}{2}$ – $1\frac{3}{4}$  hr., through the picturesque and industrial *Val Seriana*. The train descends into the valley of the *Serio*.  $4\frac{1}{4}$  M. *Alza* (where S. Martino contains one of *Lotto's* best works, Death of Peter Martyr; good wood-carvings in the sacristies). 6 M. *Nembro*; 8 M. *Albino*. The line ascends, supported at places by arches over the bed of the *Serio*.  $10\frac{1}{2}$  M. *Cene*; 11 M. *Gazzaniga-Fioran*, the latter at the entrance of the pretty valley of *Gandino*.  $12\frac{1}{2}$  M. *Vertova*. The train follows the brawling *Serio*, crosses the *Bondo* descending from the left, the road, the *Riso*, and then the *Nossa* at (17 M.) *Ponte di Nossa*.

18 M. *Ponte della Selva* (\*Inn) is at present the terminus of the line. Road thence by *Clusone* (*Alb. Gambero*, fair; *Alb. Reale*), with its interesting church, to *Lovere* (p. 197).

Interesting excursion from *Ponte della Selva* or from *Clusone* to the **BERGAMASQUE ALPS**. — From *Clusone* we proceed viâ *Ogna* and *Ardesio* to the (4½ M.) *Ponte di Briatto*, where we reach the road running up the left bank of the *Serio* from *Ponte della Selva*. We then go on viâ (2½ M.) *Gromo* (2198 ft.; *Osteria dei Terzi*; guides, *Is. Bonetti*, *Il. Zamboni*, *A. Scacchi*) and (4 M.) *Fiumenero* (2560 ft.; Inn) to (3 M.) *Bondione* (2920 ft.; \**Alb. della Cascata*, above the village, unpretending; guide, *Plac. Bonacorsi*), the last village in the *Val Seriana*. Bridle-paths lead from here on both banks of the *Serio* (that on the left bank preferable), passing picturesque cascades and ravines (*Goi di foncc*, *Goi del cà*), to the (2 hrs.) magnificent \**Cascata del Serio*, which descends in three leaps from a height of about 1000 ft. into a romantic caldron environed by snow-clad mountains (best view from the *Belvedere*, with its iron railing). Above the falls is the *Pian del Barbellino* (6175 ft.; 3 hrs. from *Bondione*), with the refuge-hut *Ricovero del Barbellino*, the finely situated starting-point for the ascents of *Monte Gleno* (9160 ft.; 3½-4 hrs.), the *Pizzo di Coca* (10,015 ft.; 5 hrs.), and the *Pizzo del Diavolo* (9600 ft.; 5 hrs.). The *belvedere* (see above) may be visited from the refuge-hut in 1½ hr. — The passage from the *Ricovero Barbellino* over the *Passo di Caronella* (8570 ft.) into the *Val Tellina* takes 7-8 hrs. (guide necessary). The route passes the small *Barbellino Lake* (6995 ft.) and the sources of the *Serio* and ascends steeply to (3 hrs.) the head of the pass, to the W. of *Monte Torrena*; we then descend through the *Valle di Caronella* to (3 hrs.), *Carona* (3710 ft.; accommodation at the Cure's) and 1½ hr.) *Tresenda* (p. 154).

FROM BERGAMO TO LOVERE, 28 M., diligence once daily. — The road at first follows the direction of the railway to *Brescia* and then runs viâ (8 M.) *Trescorre*, 2 M. to the N.E. of station *Gorlago* (see below; diligence), with frequented sulphur-baths, into the *Val Cavallina*. [Near *Trescorre* is the *Villa Suardi*, with admirable frescoes by *Lor. Lotto*, dating from 1524.] The road ascends the *Val Cavallina*, passing *Spinone* and the pretty lake of the same name, and finally descends to (28 M.) *Lovere* (p. 197).

RAILWAY to *Seregno* viâ *Ponte S. Pietro* (see below) and *Usmate-Carnate*, see p. 144. From *Seregno* to *Saronno*, *Busto-Arsizio*, and *Novara*, see p. 61.

#### FROM LECCO TO BRESCIA VIÂ BERGAMO.

52 M. RAILWAY in 3-3½ hrs. (fares 9 fr. 40, 6 fr. 60, 4 fr. 25 c.).

*Lecco*, see p. 145. — 2½ M. *Maggianico*; 4½ M. *Calolzio* (p. 144).

- 10 M. *Cisano Bergamasco*; 12½ M. *Pontida*; 14 M. *Mapello*. —

6 M. *Ponte S. Pietro*, with a pretty church and an old castle, the junction for *Seregno* (see above). — We cross the *Brembo*. 20½ M. *Bergamo* (p. 179). — Near (23½ M.) *Seriate* the *Serio* is crossed.

3 M. *Gorlago*; 31½ M. *Grumello del Monte*. The *Oglio*, descending from *Lago d'Iseo*, is next crossed. 34 M. *Palazzolo* (branch to *Parate*, p. 196); 39½ M. *Coccaglio*, with the monastery of *Mont' Orto* on a height; 40½ M. *Rovato* (p. 184); 44½ M. *Ospitaletto*. - 52 M. *Brescia*, see p. 185.

#### 30. From Milan to Verona.

93 M. RAILWAY in 3-5¼ hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c., press, 18 fr. 65, 13 fr. 10 c.). — Railway Stations in *Verona*, see p. 201.

*Milan*, see p. 115. — 7 M. *Limite*; 9½ M. *Vignate*; 12 M. *Melzo*. (16 M.) *Cassano d'Adda*, a considerable place with handsome houses and 3500 inhab., we cross the blue *Adda*.



20 M. *Treviglio (Regina d'Inghilterra)*, a town of 10,000 inhab., is the junction of lines to Cremona and Bergamo (pp. 176, 179) and is also connected by steam-tramways with Milan and Monza (p. 142), Bergamo (p. 179), Caravaggio (p. 176), and Lodi (p. 299).

22½ M. *Vidalengo*; 25½ M. *Morengo*. The train crosses the *Serio*, a tributary of the *Adda*. 28 M. *Romano di Lombardia*; 32 M. *Calcio*. The *Oglio*, which issues from *Lago d'Iseo*, is crossed. 36½ M. *Chiari*, an old and industrious town of 6000 inhab.; 40½ M. *Rovato* (Rail. Restaurant), junction of the Bergamo-Brescia line described at p. 183; 44½ M. *Ospitaletto*.

52 M. *Brescia*, see p. 185.

FROM BRESCIA TO PARMA, 57 M., railway in 2¾-3¼ hrs. (fares 10 fr. 30, 7 fr. 20, 4 fr. 65 c.). — The chief intermediate stations are *Viadana* (14 M.; p. 218), *Piadena* (31¼ M.; p. 179), junction of the Cremona and Mantua line, and (42 M.) *Casalmaggiore* (p. 178), connected with Cremona by steam-tramway. — 57 M. *Parma*, see p. 304.

The slopes near Brescia are sprinkled with villas. 56 M. *Resato*. The *Chiese* is crossed. 61½ M. *Ponte S. Marco*. Beyond (65 M.) *Lonato* a short tunnel and a long cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 191). Admirable survey in clear weather to the left of the blue *Lago di Garda* and the peninsula of *Sermione* (p. 192).

72 M. *S. Martino delle Battaglie*. A monument on the right commemorates the battle of Solferino, where the French and Piedmontese under Emp. Napoleon III. and King Victor Emmanuel defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.

The village of *Solferino* lies on the S.W. margin of the hills bordering the *Lago di Garda* on the S., about 7½ M. to the S. of *Desenzano* and about 5 M. to the S.W. of *S. Martino*. It formed the centre of the Austrian position, and was taken about 1 p.m. by the French guards. The ground northeastwards to the banks of the *Lago di Garda* was held by General Benedek, who repulsed the attacks of the Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French and General Niel, also maintained its position until late in the afternoon. — Hurried travellers content themselves with a visit to the *Tower S. Martino*, ¾ M. to the S. of the railway-station of that name (see above). This structure, erected to commemorate the battle of Solferino and converted into a military museum in 1893, stands upon a platform 65 ft. in width and rises to a height of 243 ft. We first enter a circular chamber, in the centre of which is a statue by *Ant. Dal Zotto*, representing Victor Emmanuel II. as the commander of the Italian troops at Solferino. On the walls are scenes from the life of the King, and the vaulting are eight allegorical figures representing the chief cities of Italy, all painted in wax-colours by *Vitt. Bressanin*. The side-chapels contain busts of the eight Italian generals who fell in the wars of independence. From the round chamber an easy staircase, ascending through two passages, with bronze tablets containing the names of the 650,000 fighters for the unity of Italy, leads to seven rooms, one above another, each containing a battle-painting and reminiscences of one of the seven campaigns of the wars. From the uppermost room we emerge on the platform of the tower, which not only commands the battlefield (the points indicated by arrows) but also affords an extensive view of the *Lago di Garda* and the chain of the Alps. Near the tower is a *Charles House*, surrounded by cypresses.

77 M. **Peschiera**. The station (Restaurant, déj. or D. 2-3 fr.) lies  $\frac{1}{2}$  M. to the E. of the town (\**Tre Corone*); the pier is near the gate, to the right (omn., see p. 194). Peschiera, a strong fortress with 1700 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the *Mincio*, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath*, which lasted six weeks.

79 $\frac{1}{2}$  M. **Castelnuovo di Verona**; 83 $\frac{1}{2}$  M. **Sommacampagna**; 91 M. **Verona Porta Nuova**. The *Adige* is crossed; fine view of the town to the left. 93 M. **Verona Porta Vescovo**, see p. 201.

### 31. Brescia.

**Hotels.** HÔTEL BRESCIA (formerly *Cappello*; Pl. d, C 3), well spoken of; ALBERGO D'ITALIA (Pl. c; C, 3), R., L., & A. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$ , pens. 9, omn.  $\frac{1}{2}$  fr.; FENICE (Pl. a; C, 2, 3), Piazza del Duomo, not too clean, R. 2, L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$ , omn.  $\frac{3}{4}$  fr.; GAMBÈRO (Pl. b; C, 3), Corso del Teatro, R. & A. 2 $\frac{1}{2}$ , D. 4, B. 1, omn.  $\frac{1}{2}$  fr.

Cafés adjacent to the theatre, in the Piazza del Duomo, etc. — \**Railway Restaurant*.

**Photographs:** *Capitano*, near the Porta Venezia.

**Cabs (Cittadine):** 85c. per drive, 1 $\frac{1}{2}$ fr. per hour.

**Tramway** from the railway station and Porta Milano to Porta Venezia. — **Steam Tramway** viâ *Orzinuovi*, *Soncino* (p. 182), *Crema* (p. 176), and *Lodi* (p. 299) to *Milan* (p. 115); viâ *Guidizzolo*, on the battlefield of Solferino (p. 184;  $\frac{3}{4}$  hrs.), to *Mantua* (p. 214;  $\frac{1}{4}$  hrs.); to *Gardone-Val-Trompia* (1 $\frac{1}{2}$  hr.); viâ *Piatone* (with a celebrated Madonna by Moretto in the mountain-chapel,  $\frac{3}{4}$  M. above the village) and *Tormini* to *Salò* (p. 192; 2 $\frac{1}{2}$  hrs.), and thence in  $\frac{3}{4}$  hr. more to *Gardone-Riviera* (p. 192); viâ *Tormini* to *Barghe* (p. 195) and to *Vestone* (p. 195).

**Railway** to Verona and to Milan, see R. 30; to Bergamo and Lecco, p. 183; to Iseo, p. 196; to Cremona and thence viâ Codogno to Pavia, p. 175, or to Piacenza, p. 299; to Parma viâ Piacenza, p. 184.

**Principal Attractions** (1 day). Municipio (p. 187); S. Giovanni Evangelista (p. 187); Cathedral (p. 186); Tosio and Martinengo Galleries (pp. 189, 90); SS. Nazzaro e Celso (p. 190); S. Francesco (p. 190); S. Clemente (p. 189); Museum of Antiquities (p. 188); walk near the Castello (p. 191).

**Brescia** (460 ft.), with 60,000 inhab., capital of a province, is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons (hence '*Brescia armata*'), form the staple commodities, many of the fire-arms used by the Italian army being made here. The woollen, linen, and silk factories are also worthy of mention.

Brescia, the ancient Gallic *Brixia*, afterwards a Roman colony, vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 352) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April, 1849, the town was bombarded and taken by the Austrians under *Haynau*. — *Arnold of Brescia*, pupil of Abélard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV., was executed in 1155.

Brescia is noteworthy in the history of art as the birthplace of

ALESSANDRO BONVICINO, surnamed IL MORETTO (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been *Floriano Ferramola* of Brescia. There seems to be no ground for the assumption that he was influenced by Titian and the Roman school. Like the Veronese masters, he is distinguished from the Venetian school, with which he has erroneously been classed, by the comparative soberness of his colouring ('subdued silvery tone'), although he vies with the Venetians in richness and brilliancy, while he sometimes reveals a full measure of the ideality of the golden period of art. Bonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as S. Clemente, p. 189) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. S. Giovanni Evangelista (p. 187), SS. Nazzaro e Celso (p. 190), Madonna de' Miracoli (p. 190), and the Galleria Martinengo (p. 190) all contain admirable specimens of his powers. Among Moretto's pupils was *Giov. Batt. Moroni* (1510-78), one of the best portrait-painters of the Renaissance. Another eminent master of Brescia, a contemporary of Bonvicino, was *Girol. Romanino* (1485-1566); his best works are to be seen in S. Francesco (p. 191), S. Giov. Evangelista (p. 187), and at Padua — Brescia also contains several interesting antiquities (p. 188).

From the station (Pl. A, 4) the town is entered at its S.W. angle by the *Porta Stazione*, whence the *Corso Vittorio Emanuel* leads N.E. to the *Piazza Vecchia*, in the centre of the town (p. 187).

To the E. of the *Piazza Vecchia* is the \**Duomo Nuovo* (Pl. 8, C, 3), or episcopal cathedral, begun in 1604 by *Lattanzio Gambarini* (but the dome not completed till 1825), one of the best churches of the 16th and 17th centuries. It is in the form of a Greek cross with a lengthened choir.

INTERIOR. By the first pillar on the right is the large \*Monument of Bishop Nava (d. 1831), with groups in marble and a relief by *Monti* of Ravenna; by the first pillar on the left the monument of Bishop Ferrari. The second altar on the right is adorned with modern statues in marble of Faith, by *Selaroni*, and Hope, by *Emanueli*, and a modern painting of Christ healing the sick, by *Gregoletti*. Then (3rd altar on right) a sacrophagus with small \*High-reliefs (date about 1500), containing '*Corporation of D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. — High-altar-piece, an Assumption by *Zoboli*, designed by *Conca*. In the dome the four Evangelists, alto-reliefs in marble.

From a door between the 2nd and 3rd altars 25 steps descend to the *Duomo Vecchio* (Pl. 9; C, 3), generally called *La Rotonda* (undergoing restoration), situated on the low ground to the S. of the *Duomo Nuovo* (shown by the sacristan of the *Duomo Nuovo* who lives at the back of the choir).

This massive dome-structure is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. The structure is very ancient (9th cent.), while the drum and cupola (Renaissance) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. Altar-piece, an \*Assumption by *Moretto* (1526); on the right side, a Presentation in the Temple, and on the left SS. Mary and Elizabeth, by *Romanino*; the left, *Palma Vecchio* (?), Holy Family (retouched). — Below the door is the crypt, or *Basilica di S. Filastro*, supported by 42 columns.

Opposite the E. side of the *Duomo Nuovo* is the entrance to the \**Biblioteca Quiriniana* (*Bibl. Comunale*; Pl. 5, C3; fee 1/2 fr. of 40,000 vols., bequeathed to the town in 1750 by *Cardinal Quirini*). Several curiosities are preserved in a separate cabinet.

(Admission daily, 11-3, in winter 10-3, except Wed., Sun., and high festivals; vacation from 1st Oct. to 2nd Nov.)

Book of the Gospels of the 9th cent. with gold letters on purple vellum; Koran in 12 vols., with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations ('*Petrarca figurato*') and written annotations; a *Dante* with numerous wood-cuts, printed at Brescia in 1487, etc.

The **Broletto** (Pl. 29; C, 2), adjoining the cathedral on the N., is a massive building of the 12th cent., but afterwards disfigured. Anciently the town-hall, it now contains the courts of justice, and part of it is used as a prison. Handsome court, partly in the Renaissance style. The Campanile on the S. side, *la Torre del Popolo*, belongs to the original edifice. — A well-preserved fragment of Gothic architecture in the street ascending hence, with circular windows and brick mouldings, is also interesting.

To the W., near the Broletto, lies the picturesque **PIAZZA VECCHIA**, in which rises the \***Municipio** (Pl. 30; B, C, 2), usually called *la Loggia*, begun by *Fromentone* of Vicenza in 1489 on the ruins of a temple of Vulcan, with a 'putto' frieze by *Jacopo Sansovino* and window-mouldings by *Palladio*. The interior was half destroyed by a fire in 1575. The exterior of this magnificent structure is almost overladen with ornamentation. On the groundfloor is a deep colonnade; in front are pillars with columns in the wall. The upper floor recedes considerably. — The handsome adjacent building on the right, the *Archivio e Camera Notarile* (Pl. 1), is probably also by *Fromentone*. (The traveller should walk round the whole building.)

On the opposite side of the Piazza, above an arcade, rises the *Torre dell' Orologio*, or clock-tower, with a large dial (twice 1 to 2). The bell is struck by two iron figures as at Venice (p. 248). — To the left rises a *Monument*, erected by Victor Emmanuel II. in 1864 to the Brescians who fell during the gallant defence of their town against the Austrians in 1849 (Pl. 26.) — The third side of the piazza is occupied by the *Monte di Pietà* (formerly the *Prigioni*), a plain Renaissance building with a handsome loggia.

In the *Via Palata*, leading to the *Corso Garibaldi*, on the left, is the *Torre della Palata* (Pl. 35; B, 2), a mediæval tower with modern innacles. — Near a fountain to the right, in the *Via S. Giovanni*, is the *S. Giovanni Evangelista* (Pl. 19; B, 2), with admirable pictures.

We begin on the right. 3rd Altar: *Moretto*, Massacre of the Innocents, a youthful work, of Raphaelite conception. In the choir, behind the high-altar: \**Moretto*, John the Baptist, Zacharias, SS. Augustine and Agnes; in the centre the Madonna; above, God the Father (unfortunately touched). — In the next chapel: *Civerchio*, Entombment; in the lunette above, Coronation of the Virgin by *Romanino*. \*Frescoes on the right by *Moretto* (youthful works of 1521, showing the influence of *Romanino*): Collecting the manna, Elijah, and Last Supper, on the pilasters St. Mark and St. Luke, and prophets above. Those on the left are by *Romanino*: Raising of Lazarus, Mary Magdalen before Christ, and the Sacrament, on the pilasters St. John and St. Matthew (the latter damaged). The prophets above are by *Moretto*. Over the next altar: *Romanino*, Nuptials



of Mary (retouched). In the Battistero (in front, to the left): \**Francesco Francia*, The Trinity adored by saints.

We next visit S. MARIA DEL CARMINE (Pl. 22, C, 1), with a Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco by *Ferramola*. In the third chapel on the right, Fathers of the Church, a ceiling-painting by *Foppa*. To the left of the church are two fine courts.

To the W., near the Porta Milano, is the church of S. Maria delle Grazie (Pl. 23; A, 2), with several paintings by *Moretto*.

1st altar to the right, Martyrdom of St. Barbara, by *Francesco da Prat* (pupil of Titian); 4th altar on the right, St. Anthony of Padua and St. Antonius the Hermit by *Moretto*; chapel to the right of the choir, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus by *Moretto*; over the high-altar a Nativity of Christ, by *Moretto*; 1st altar to the left, Madonna in clouds, with four saints below, by *Foppa*. — The church is adjoined on the left by a small early-Renaissance court.

Beside the Porta Milano is a bronze equestrian statue of Garibaldi designed by *Maccagni* (1889). — Tramway, see p. 185.

To the E. of the Piazza Vecchia, passing the N. side of the Broletto (p. 187), we come to a small piazza, to the left in which is the entrance to the \***Museum of Antiquities** (*Museo Civico Età Romana*; Pl. 28, D 2; week-days 10-4, Nov. to Feb. 10-5; fee 1 fr., which admits also to the Mediæval Museum; free on the first and third Sun. in each month and on each Sun. and Thurs. in August, 1-4; visitors knock). The museum occupies an ancient Corinthian temple, excavated in 1822, which, according to inscription, was erected by Vespasian in A.D. 72. The dilapidated, but exceedingly picturesque temple stands on a lofty substructure, with a projecting colonnade of ten columns and four pillars to which the steps ascend, and has three *cellae* of moderate depth.

The pavement of the PRINCIPAL HALL has been restored from the original remains. By the back-wall, as in the other chambers, is placed an ancient altar. Among the Roman inscriptions and sculptures is an archaic head; also two tombs of the flint period. — The SIDE-ROOM on the right contains ancient glass, vases, coins, bronzes, etc. — In the ROOM on the left are fragments of a colossal temple-figure, architectural fragments, gilded busts, a relief of a naval battle, breastplate of a war-horse, and above all a statue of \*\*VICTORY, excavated in 1826, a bronze figure about 6½ ft. in height, with a silver-plated diadem round her head, (restored) shield, on which she is about to write, in her left hand, a (restored) helmet under her left foot, one of the most precious existing specimens of ancient plastic art.

The Via San Zeno leads hence E. to the Via dei Padri Riformatori at the end of which, on the right, is the old church of S. Giulia, containing the **Mediæval Museum** (*Museo Civico Età Cristiana*; Pl. 28, D 2; adm. same price and times as the Museum of Antiquities; see above).

In the VESTIBULE, bust of Paolo Sarpi (p. 271). In the NEW PART of the church, on the wall to the left, fine weapons, architectural remains with interesting ornaments of the Lombard period, early mediæval sculptures, Majolicas; in front the 'Cross of St. Helen', of 8th cent. workmanship, decorated with gems of various periods and a miniature glass painting, three portraits of the 5th cent; in the centre, ivory relief, including consular diptychs of Boëthius and Lampadius (5th cent.) and



the Diptychon Quirinianum, medallions, Renaissance bronzes; on the wall Venetian glass, small figures in marble from a tribuna in the Broletto, marble door (16th cent.) from a church at Chiari. The cabinet on the right contains Limoges and Venetian enamel, and the 'Lipsanoteca' or sides of a reliquary of the 4th cent., carved in ivory and arranged in the form of a cross. — In the OLD PART of the church the monument of the Venetian general Orsini (1510), and the Mausoleum of Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of S. Cristo (the façade of which, with its interesting brick ornamentation, rises on a height to the right in front of the museum). The lectern opposite is adorned with intarsia by *Raffaello da Brescia* (1518). — On the back-wall a fresco of the 16th cent., below which we look through a window into the old church of *S. Salvatore*, with capitals of the 6th cent. and a crypt.

From the Mediæval Museum a street descends to a small piazza, where remains of an ancient edifice are built into the wall of No. 285. A little to the left is —

**S. Clemente** (Pl. 15; D, 3), a small church containing a modern monument of *Moretto* (p. 186; to the left) and five of his works, much injured by retouching. The church is badly lighted and is closed 9-12; sacristan in the lane to the W.

On the right, 2nd altar, \*SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellant attributes of martyrdom are handled with such marvellous naïveté as almost to assume an attractive air (*C. & C.*). On the left, 1st altar, St. Ursula; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech. \*High-altar-piece, Madonna with St. Clement and other saints.

A little to the S.E. is **S. Maria Calchera** (Pl. 21; D, 3). First altar to the left: Simon the Pharisee and Christ by *Moretto*. Second altar to the right: St. Apollonius by *Romanino*. High-altar: Visitation, by *Calisto da Lodi* (1525).

Besides the above museums, the town also possesses valuable collections of ancient and modern pictures, drawings, engravings, sculptures, etc. These are preserved in the \***Palazzo Tosio** (Pl. 24; D, 3), Via Tosio, and in the *Palazzo Martinengo* (p. 190). Adm. as to the Museum of Antiquities (p. 188); fee 1 fr.

The Palazzo Tosio and its collections were bequeathed to the town by Count Tosio. Room IV: 3, 21. *Massimo d'Azeglio*, Landscapes. — Room VI: 1, \*2. *Thorwaldsen*, Night and Day. — Room IX: 1. *Baruzzi*, Silvia, a statue in marble, from Tasso. — Room X: \*12. *Thorwaldsen*, Ganymede. — ROOMS: 1. *Bartolini*, Boy treading grapes; 2. *Gandolfi* (after *Thorwaldsen*), Genius of Music. — CABINET OF ELEONORA: 1. Eleonora d'Este, a bust by *Canova*. — Rooms XIII and XIV contain earlier works. Room XIII: 5. *r. Albani*, Venus and Graces; 12. *Ruibolini*, surnamed *Francia*, Madonna and Child; 13. *Cesare da Sesto* (? more probably *Timoteo Viti*), Young Christ; 14. *Tintoretto*, Portrait; 17. *Luca d'Olanda* (?), Nun and woman praying; 18. Portrait, of the school of *P. Veronese*; 29, 30. *Giov. Batt. Ortoni*, Portraits; \*34. *Lor. Lotto*, Adoration of the Child; 35. *School of Raphael*, Madonna; 36. *Moretto*, Annunciation (early work); \*37. *Raphael*, Christ teaching, with crown of thorns and wounds (painted in Florence still under Umbrian influence; 1505); 38. *Fra Bartolommeo*, Holy Family (painted by retouching); 39. *Moretto*, Tullia of Aragon as daughter of Iledias. — Room XIV (entrance-room): 33. *Caravaggio*, Flute-player. Rooms V and XVI, on the groundfloor, contain modern works. Room XVI: Laocoon, in marble, by *Ferrari*; 4. *Monti*, Bust of Galileo; 5, 6. Copies of *Canova's* colossal busts of himself and of Napoleon I. by *Gandolfi*.

Farther on, to the right, beyond the Corso Magenta, we reach a

large square (Pl. D, 4), on the S. side of which rises the \***Palazzo Martinengo**, containing, on the first floor, a considerable collection of pictures. The most valuable are those by Moretto and other Brescian masters.

This palace with its treasures of art was bequeathed by Count Martinengo. Room B: 8. *Gambara* (p. 186), Portrait of himself; 9. *Moretto*, Holy Family (fresco); 10, 11. *Romanino*, Christ at Emmaus and Magdalen at Jesus feet; end-wall, to the left, 16. *Giov. Donato Montorfano* (?), St. George killing the dragon; 13. *Moretto*, Adoration of the Infant Christ; \*17. *Moretto*, The disciples at Emmaus; 14. *Romanino*, SS. Paul, John, and other saints; *Romanino*, 15. Coronation of the Virgin, with saints, 18. Portrait; 19. *Moretto* (?), Portrait. Opposite, 23, 24, 25. *Romanino*, Bearing of the Cross; Adoration of the Shepherds, Descent from the Cross; 26. *Moretto*, Suffering Christ; \*27. *Moretto*, Madonna in clouds, with angels, St. Francis, and donors below (1542); \*28. *Moretto*, Madonna enthroned with saints, from the church of S. Eufemia; 29. *Moretto*, Descent of the Holy Ghost; number, \*St. Nicholas presenting school-children to the Madonna (1539); — Room C: 1. *Ferramola* (?), Bearing of the Cross; 4. *Gambara*, Apollo; 5. *Moretto*, Madonna with the Child and St. John (restored and spoiled); 7. *Venetian School*, Madonna and Child; 8. *Calisto da Lodi*, Adoration of the Child (fresco; 1524); 9. *Civerchio*, St. Nicholas; 10. *Savoldo*, Adoration of the Child; 13. *Francia*, Madonna; 16. *Unknown Artist* (not *Giorione*), Portrait. — Room D: at the exit, 15. *Van Dyck* (?), Madonna with the Child and St. John; 16. *Clouet*, surnamed *Janet*, Portrait of Henri III of France. — Room E. Drawing by *Tiepolo*, opposite the window.

Adjoining the Pal. Martinengo is **S. Afra** (Pl. 12; D, 4), erected on the site of a temple of Saturn, and entirely rebuilt in 1580.

High-altar-piece: *Tintoretto*, Ascension, in which the blue of the sky is the predominant colour. Over the N. door: \**Titian* (or *Giul. Campi*?) Christ and the adulteress (generally covered). Over the N. altars: 2. *Veronese*, Martyrdom of St. Afra (in the foreground, among the beheaded is the head of the painter); 1. *Palma Giovane*, Brescian martyrs.

The church of **S. Alessandro** (Pl. 13; C, D, 4), a few yards to the W., contains (1st altar to the right) an Annunciation (covered ascribed to Fra Angelico, but really by a N. Italian master influenced by Gen. da Fabriano. — 2nd altar to the right: *Civerchio*, Pietà.

**SS. Nazzaro e Celso** (Pl. 11; A, 3), in the Corso Carlo Alberto built in 1780, contains several good pictures.

\*High-altar-piece by *Titian*, in five sections, the Resurrection being the principal subject; on the right St. Sebastian, on the left St. George with the portrait of Averoldo, the donor (1522); above these the Annunciation ('long an object of study to the artists of the Brescian School C. & C.). — Second altar on the left, \*Coronation of the Virgin, with St. Michael, Joseph, Nicholas, and Francis below, by *Moretto* ('this altar-piece is the very best of its kind, cold perhaps in silver-grey surface, but full of bright harmony and colour': C. & C.). — Third altar on the right Christ in glory (1541); fourth altar on the left, Nativity, with SS. Nazzaro and Celso, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, \*Predella by *Moretto*, Adoration of the Child, Madonna and angel in medallions. Above the side-doors of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celso ascribed to *Foppa*. On the organ-wing an Annunciation by *Foppa*.

**Madonna dei Miracoli** (Pl. 10; B, 3), near S. Nazzaro, a small church with four domes and rich façade, is an early-Renaissance building of the end of the 15th century. — A little to the N. **S. Francesco** (Pl. 18; B, 3), with Gothic façade; 1st chapel on the



# BRESCIA

1 : 17,000

Metri

Trombini

1. Laboratorio e am. not. C2
2. " " di Stato C1
3. " " di Stato D4
4. Biblioteca Nazionale A3
5. Biblioteca Municipale C3
6. Campo Santo A12
- Chiese:
7. della Pace B2
8. Duomo Nuovo C3
9. " " Vecchio C3
10. Madonna del Miracolo B3
11. Nazario e Celso A3
12. S. Andrea D4
13. S. Alessandro D4
14. S. Barnaba D34
15. S. Rocco D3
16. S. Eustachio C3
17. S. Faustino C1
18. S. Francesco B3
19. S. Giovanni Ev. B2
20. S. Giuseppe C2
21. S. Maria (Matera) D3
22. " " al Carmine D3
23. " " al Carmine A2
24. Galliera Tosio D3
25. Madonna del Miracolo C3
26. " " Martiri 1849 E3
27. Museo Cristoforo D2
28. " " Patrio D2
29. Palazzo Broletto, Pretor. C2
30. " " Tribunale " C2
29. " " Studi Ragnoli C1
30. " " Telegrafo C3
31. Palazzo Montecaprio C2
32. Piazza Grande C2
33. " " " C2





left, *Fr. da Prato*, Sposalizio (1547; covered); 3rd chapel on the right, \**Moretto*, SS. Margaret, Francis, and Jerome (signed 1530); over the high-altar, *Romanino*, Madonna and saints, a masterpiece and a brilliant piece of colouring (about 1510; in an older frame, 1502).

About  $\frac{1}{2}$  M. from the Porta Milano (Pl. A, 2) lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the high-road. Fine view from the tower. — A picturesque walk may be taken in the gardens beneath the *Castello* (Pl. C, D, 2); best towards evening.

## 32. The Lago di Garda.

**Steamboat. W. BANK** (the more picturesque), between Desenzano and Riva, daily in 4 hrs. (fares 4 fr. 35, 2 fr. 40 c.). Stations *Sirmione* (not on all trips), *Manerba*, *S. Felice di Scovolo*, *Salò*, *Gardone-Riviera*, *Maderno*, *Gargnano*, *Tignale*, *Tremosine*, *Malcesine* (E. bank, see below; on some trips only), *Limone*, *Riva*. — **E. BANK**, between Riva and Peschiera, daily in  $\frac{1}{2}$  hrs. (fares 4 fr. 50, 2 fr. 50 c.). Stations *Torbole*, *Malcesine*, *Assenza*, *Magagnano*, *Castelletto*, *Gargnano* (W. bank, see above), *Torri*, *Garda*, *Bardolino*, *Lazise*, *Peschiera*. From Peschiera to Riva in the afternoon. — Enquiries should be made on the spot. Some of the steamboats are inferior to those on the western lakes. Sea-sickness is not unknown in rough weather. Restaurant on board. Tickets are obtained on board the steamers, and payments are made in Italian money (stamp 10 c.). There is no charge for embarking or disembarking at the small-boat stations (comp. also p. 147). — Luggage undergoes a custom-house examination at Riva.

The *Lago di Garda* (210 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 34 M. in length, and 3-1 M. broad; area 189 sq. M., depth in many places upwards of 1000 ft. It belongs to Italy, except the N. extremity with Riva, which is Austrian. The lake is rarely perfectly calm, and in stormy weather is almost as rough as the sea, as recorded by Virgil (Georg. 1. 160). The water is of an azure blue.

The banks, although inferior in attraction to those of the Lake of Como, present a great variety of beautiful landscapes, enhanced by the imposing expanse of the water. The shores of the S. half are flat and well cultivated, but they become bolder between *Capo S. Vigilio* and a point to the N. of *Salò*, where the lake contracts. The vegetation is luxuriant, especially on the more sheltered W. bank. Even the sensitive lemon (*limone*) arrives at maturity here, but in winter the trees require to be carefully enclosed by wooden shelters (*serre*). This is done with the aid of numerous brick pillars 20 ft. in height, erected at regular intervals of 10 ft., and united by cross-beams at the top. The fruit is more bitter and aromatic than that of Sicily, suffers less from carriage, and keeps longer. — According to the season 3-10 fr. per hundred. — The *carpione*, or salmon-trout, which attains 25 lbs., the *trotta*, or trout, the *anguilla*, or eel, and the *luccio*, or pike, are excellent fish.

**Desenzano** (*Hôt. Royal Mayer*, R., L., & A. 3-5, B.  $11\frac{1}{4}$ - $11\frac{1}{2}$ , D. 3-4, E. 4-5, pens. 7-10, omn.  $\frac{1}{2}$  fr., with garden; *Due Comuni*, R., L., & A. 2-3 fr., B. 80 c., pens. 6-8 fr., with garden; *Albino*, R.  $1$ - $1\frac{1}{2}$ , déj.  $1\frac{1}{2}$ -2, D. 2-3 fr., unpretending), a busy town with 3100 inhab., at the S.W. angle of the lake, is a station on the railway from Milan to Verona (p. 184). Hotel-omnibus from the pier to the railway-station 50 c.; one-horse cab, 1-2 pers. 1 fr., 2-4 pers.  $1\frac{1}{2}$  fr.; each large piece of luggage 25 c. The drivers usually



try to overcharge. One-horse carriage to Salò and Gardone-Riviera (see below), 8-9 fr. (bargain advisable). Fine view from the *Breakwater*, constructed in 1893. — Excursion to the battlefield of *Solferino*, see p. 184 (one-horse carr. 8-12 fr.; bargaining necessary).

**WEST BANK** from Desenzano to Riva. Some of the steamers call first at the harbour of *Sermione* (Promessi Sposi), a fishing-village near the N. end of the narrow promontory of the same name, projecting  $2\frac{1}{2}$  M. into the lake, which here attains its greatest breadth, about  $3\frac{1}{2}$  M. to the E. of Desenzano, whence it may also be reached by boat (with one rower 5, with two 8 fr.) or by carriage (5 fr.).

The village adjoins the handsome ruin of a castle of the Sealigers (p. 202). We cross the olive-elad height, past the little church of S. Pietro, to (1 M.) the extremity of the peninsula, where we obtain a charming \*View. On the hill are remains of baths, and on the promontory are relics of a building extending into the lake, said to have been the country-house of Catullus, who wrote his poems here ('peninsularum, Sirmio, insularumque ocella'). Tennyson celebrates 'olive-silvery' Sirmio and its connection with Catullus in one of the most musical of his short poems.

Farther on, the steamboat steers near the bank, but does not touch at the villages of *Moniga* and *Manerba*. Opposite the promontory of *S. Vigilio* (p. 194) we pass the small *Isola di S. Biagio* and the beautiful crescent-shaped *Isola di Garda*, belonging to the Duca Deferrari, with fine terraces and pleasure-grounds. The steamer now steers to the W. and enters the bay of —

**Salò** (*Hôtel Salò*, in an open situation, with a garden on the lake, R. from  $2\frac{1}{2}$ , pens. 8 fr.; *Europa*, at the tramway-station, R.  $1\frac{1}{2}$  fr., both well spoken of), a town with 3200 inhab. and manufactures of *Acqua di Cedro* (liqueur). It is surrounded with terraces of fragrant lemon-groves and lies at the foot of *Monte S. Bartolommeo* (1865 ft.), which affords a charming view, especially by evening-light. The *Parish Church* contains several pictures of the Brescian and Veronese Schools: on the pillar to the right of the high-altar, \*Adoration of the Child, by Torbido; 4th altar on the right Christ in Hades, by Zenon of Verona (1537). In *S. Bernardino* 2nd altar on the left, \*Altar-piece by Romanino (1529), S. Bonaventura with a donor and angels.

Carr. with one horse to (12 M.) Desenzano in 2 hrs., 7 fr.; steam tramway to Brescia five times daily, see p. 185; to Vestone, changing at Tormini, see p. 195. Diligence to Gargnano (p. 193).

We here reach the *Riviera*, a warm coast-strip, noted for its luxuriant vegetation, with numerous villages and country-houses. In the evening it sparkles with electric lights all the way from Salò to Toscolano. — A little farther on is —

**Gardone-Riviera.** — **Hotels.** \*HÔT. GARDONE-RIVIERA, with 15 rooms, gardens, covered promenade, electric lighting, etc., pens. from  $7\frac{1}{2}$  fr., closed from May 15th to Sept. 15th; \*PENS. AURORA, on the road to Salò, 6-10 fr.; PENS. HÄBERLIN, pens. from  $6\frac{1}{2}$  fr. — \*ALB. GIGOLA, in *Fasano* (p. 193), unpretending, pens. incl. wine 6 fr. — **Physicians.** Dr. von *Frantz*; Dr. *Königer*; Dr. *Heinzelmann*. — **Apartments** moderate, to be obtained also in Gardone di Sopra, Fasano, and Salò.

*Gardone-Riviera*, in a sheltered and sunny situation, has become within the last few years a favourite winter-resort for consumptive and nervous invalids. Its remarkably uniform climate is the warmest in the N. of Italy. The mean winter temperature is about 40° Fahr. (Arco 38°, Mentone 50°), while the hygrometer shows a nearly uniform moisture of 78 per cent, similar to that of Montreux.

EXCURSIONS. To the *Barbarana Ravine*,  $\frac{1}{2}$  hr.; return by *Morgnaga* and the 'Little Rigi'. — To *Gardone di Sopra*, with a fine view beyond the church and the beautiful gardens of the Villa Cagnacco; from the latter we may proceed to the left to (1 hr.) *Fasano*. — To *S. Michele* (1325 ft.), a high-lying church, affording a fine view of the lake and of the Val di Sur,  $\frac{1}{4}$  hr.; we may return along the slope of *Monte Lavino*, viâ *Sopiane* and *Gardone di Sopra* ( $\frac{1}{2}$  hr.). — The charming excursion (2 hrs.) to the romantic and profound *\*Toscolano Ravine*, with its paper mills, may be made by carriage. We may return viâ *Gaino*, the church of which (990 ft.) commands a fine view. — By carriage ( $\frac{1}{4}$  hr.) or steamer to *Gargnano*, see below. — By boat ( $\frac{1}{2}$  hr.) to the promontory of *Manerba* (715 ft.; view of the whole lake; 7 fr.). — By boat to the *Isola di Garda* (see p. 192), in  $\frac{3}{4}$  hr. (3 fr.). — By steam-tramway (p. 195) to *Lake Idro*.

ASCENTS. *\*Monte S. Bartolommeo* (1865 ft.), ascended in 2 hrs., see p. 192. — Other good points of view are *Mte. Roccolo* (1600 ft.;  $\frac{1}{2}$  hr.); *Monte Lavino* (2975 ft.;  $2\frac{1}{2}$ -3 hrs.), and *\*Monte Pizzocolo* (5195 ft.; 5-6 hrs., with guide). — A fine excursion may be made from Tormini (p. 195) viâ the *Mudonna della Neve* (2900 ft.) to the top of *Monte Selva* (3166 ft.; 2 hrs.).

We next pass *Fasano*, 20 min. to the N. of Gardone-Riviera, and the beautifully situated villa of the late minister Zanardelli. At *Maderno*, on a promontory extending far into the lake, is the church of *St. Andrea* (by the harbour), a basilica of the 8th cent., altered in the interior, with fine façade and Roman inscription and relief on the external wall. Behind rises the *Monte Pizzocolo* (see above). Next come *Toscolano*, *Cecina*, and *Bogliaco*; then *Gargnano* (*\*Cervo*), an important-looking village amidst lemon and olive-plantations, one of the finest points on the lake. Diligence in connection with the tramway from Salò to Brescia, see pp. 195, 185.

The mountains become loftier. The hamlets of *Muslone*, *Piovere*, *Figiale*, and *Oldese* are almost contiguous. *Tremosine*, in a lofty situation, is scarcely visible from the lake. In a bay farther on are the white houses of *Limone*, another lemon and olive producing village. We cross the Austrian frontier a little beyond *La Nova*, and soon obtain a view of the *Ponale Falls* and the Ledro road (see p. 194).

*Riva*, see p. 194.

E. BANK FROM RIVA TO PESCHIERA. The first station is *Torböle* Bertolini; boats kept by P. Tamanini, to Riva 1, to the Ponale Falls  $\frac{1}{2}$  fl.), prettily situated not far from the mouth of the *Sarca*,  $\frac{1}{2}$  M. to the E. of Riva on the road to Mori (p. 18). The vessel takes S. to —

*Malcesine* (*Beppo Toblini*, opp. the chemist's), a good harbour, with a picturesque old castle now occupied by custom-house officers. Goethe was arrested here when sketching by the Venetian officials (see his 'Italienische Reise'). The parish-church contains a Descent from the Cross by Girol. dai Libri, a richly coloured masterpiece.

Beyond the castle rises the rocky *Isoletto dell' Olivo*; then *Cassone*, and a little farther the islet of *Trimelone*. The next stations are *Assenza*, *Magugnano*, *Castelletto*, *Pai*, and *Torri*. The banks become flatter. The promontory of *S. Vigilio*, with the *Villa Brenzoni*,  $2\frac{1}{4}$  M. to the W. of Garda, sheltered from the N. by *Monte Baldo* (p. 195), extends far into the lake, and is the finest point of view on the E. bank. The hills are covered with vines, fig-trees, olives, and other fruit-trees. The picturesque old town of *Garda* (*Tre Corone*, poor), with 1000 inhab., in a beautiful bay at the influx of the *Tesino*, which descends from *Monte Baldo*, gives the lake its name. The château, belonging to Count Albertini of Verona, stands in a beautiful park, which is often open to the public. About  $2\frac{1}{4}$  M. to the S. E. is the *Rocca* (964 ft.), with a ruined castle. Upon the wooded heights opposite are the hermitages of *S. Eremo* (1014 ft.). — From Garda to the *Monte Baldo* and *Verona*, see pp. 195, 213.

The next places are *Bardolino* and *Lavise*, with a picturesque old castle.

*Peschiera*, see p. 185. The station is on the E. side of the town,  $\frac{1}{2}$  M. from the pier (omnibus 50 c., one-horse carr. 1 fr.).

**Riva.** — The *Railway Station* (Restaurant) lies about  $\frac{1}{2}$  M. to the E. of the steamboat-pier.

**Hotels.** *SOLE D'ORO* (*Hôtel Impérial zur Sonne*), with terrace on the lake, R. facing the lake from 1 fl. 20, L. & A. 40, B. 50 kr., D.  $1\frac{1}{2}$ , pens. from 2 fl. 80 kr.; *HÔT.-PENS. DU LAC*, with large garden and baths,  $\frac{3}{4}$  M. to the E., on the Torbole road, R., L., & A.  $1\frac{1}{2}$  fl., pens. from  $2\frac{1}{2}$ -3 fl.; *HÔT.-PENS. RIVA*, R., L., & A.  $1\frac{1}{2}$  fl., B. 45 kr.; *BAVIERA*, indifferent; *GIARDINO S. MARCO*, outside Porta S. Michele, Italian, pension  $2\frac{1}{2}$  fl.; *MUSCH*, well spoken of; *ALB. DEL POPOLO*; *GALLO*, these two unpretending Italian inns. — Board and medical attendance for invalids at *Dr. von Hartungen's Pension*, 120-150 fl. monthly. — *Private Apartments* at moderate rates.

Beer at *Musch's*, in the *Giardino S. Marco* (see above), and in the *Birreria Kräutner*, outside the Porta S. Marco. — *Café Andreis*, at the harbour.

Baths in the lake at the Lido della Spalletta, to the E., beyond the barrack.

Railway to *Arco* and *Mori*, see p. 18. — Carriage to *Arco* and back  $1\frac{1}{2}$  fl. to *Mori* 4, with two horses  $7\frac{1}{2}$  fl. — Boats, without rower, 40 kr. per hour.

Goods Agents. *Cretti & Fava*, next the *Albergo Gallo*. — Money-Changer. *Vinc. Andreis*.

English Church Service in a chapel at the *Hôtel du Lac*.

*Riva* (230 ft.), a busy harbour with 6500 inhab., is charmingly situated at the N. W. end of the lake, at the base of the precipitous *Mte. Giumella*. On the hillside, high above the town, rises the round tower of a ruined castle supposed to have been built by the Scaligers, and on the lake is the old castle of *La Rocca*, now a barrack. By the entrance to the town from *Arco* is the *Church of the Minorites*, in the overlaiden baroque style, erected in the second half of the 16th century. The *Parish Church* contains modern pictures and frescoes. *Riva* is a sheltered and healthy place, and the heat of summer is tempered by the lake. Private apartments moderate.

EXCURSIONS. The "Fall of the *Ponale*, at the mouth of the deeply cleft *Val di Ledro*, is chiefly interesting from its surroundings. It is best reached

by boat (there and back in  $1\frac{1}{2}$ -2 hrs., 2-3 fl.), or on foot (3-4 hrs. there and back). The new \*ROAD, in shade in the afternoon, and affording fine views, leads high above the lake, through a succession of tunnels and cuttings, to the Val di Ledro. At the point where it turns to the right into the valley, a path descending to the left, then ascending, and again descending, leads to the waterfall. Travellers arriving by boat ascend a few paces to the old bridge immediately below the fall, the best point of view (10 kr. to the custodian).

The **Monte Brione** (1237 ft.), 1 hr. to the E. of Riva, affords a fine survey of the entire lake (best from the rifle-range). The easiest ascent is from the hamlet of *La Grotta* (Inn),  $1\frac{1}{2}$  M. to the N.E. of Riva, whence we ascend to the left; for the upper path a pass is required, as the hill is fortified. A pleasant excursion (best early in the day) may be taken towards the N.W. to (2 M.) **Varone** (403 ft.), with a fine waterfall in a grand rocky gorge (adm. 20 kr.). Thence we may proceed either by road to (3 M.) *Arco*, or on foot, via *Cologna*, to ( $\frac{3}{4}$  hr.) **Tenno** (1415 ft.), with an old castle and charming view, and through richly cultivated uplands by *Varignano* to ( $1\frac{1}{2}$  hr.) *Arco* (see below).

The ascent of **Monte Baldo**, a range 45 M. long, between the Lake of Garda and the valley of the Adige, is interesting, but somewhat fatiguing (not advisable in the hot season). This range consists of two groups, separated by the depression of the *Bocca di Navene* (4690 ft.): N. the *Altissimo*, and S. the *Cima di Val Dritta* (7275 ft.) and the *Monte Maggiore*. The *Altissimo* (6790 ft.) is best ascended from *Mori* (p. 18), on the E. side. The route ascends to (2 hrs.) *Brentonico* (2250 ft.; Aquila Nera); thence, with guide, via ( $1\frac{1}{2}$  hr.) *S. Giacomo* (3825 ft.; Inn) to the (3 hrs.) *Capri* (refuge-hut; \*View). Another route (guide) ascends from *Torbole* (p. 193; 6 hrs.). — The panorama is still grander from \***Monte Maggiore** (7218 ft.). A steep road, shady in the afternoon, leads from *Peri* (p. 19) to ( $1\frac{1}{2}$  hr.) the pilgrimage-church of *Madonna della Corona* (2540 ft.), not far from the village of *Spiazzi* (2828 ft.; two inns; views), and thence to (1 hr.) *Ferrara*. **Monte Baldo** (\*Inn), which may also be reached from Garda (p. 194;  $\frac{1}{2}$  M.), by the road via *Costermano*, *Pesina*, and *Caprino* (all railway-stations, comp. p. 201; diligence from Caprino to Ferrara in connection with the trains), and then (steeper) via *Pazzon* and *Spiazzi* (see above). Ascent easy, with guide, 4 hours.

**Val di Ledro** (carr. to Pieve and back 4, with two horses 8 fl.; diligence every afternoon to Pieve in  $3\frac{1}{2}$ , to Condino in 6 hrs.). At the Pieve, high above the Fall of the Ponale (see above), the road turns to the left into the green valley, and leads by *Biacesa* and *Molina* to the pretty village of *Ledro* (2135 ft.), with *Mezzolago* on its N. bank, and (9 M. from *Arco*) *Pieve di Ledro* (Albergo Alpino). — At *Bezzecca*,  $\frac{3}{4}$  M. beyond Pieve, enters the *Val Concei*, with the villages of (20 min.) *Enguise* and (10 min.) *Sanzeno* (938 ft.), whence the *Monte Tenèra* (7060 ft.; \*View) may be ascended in  $4\frac{1}{2}$  hrs., with guide. — From *Bezzecca* the road leads by *Tiarno*, through the sequestered *Val Ampola*, to (9 M.) *Storo* (Cavallo Bianco) in the *Val Buona*, crosses the *Chiese* and then the *Caffaro* near *Lodrone* (45 ft.; Austrian and Italian frontier), and reaches ( $3\frac{1}{2}$  M. from *Storo*) **Lago d'Idro** (1207 ft.), 6 M. long,  $\frac{1}{4}$  M. broad, the W. bank of which skirts. Opposite ( $3\frac{3}{4}$  M.) *Anfo*, with the mountain-castle *Rocca d'Anfo*, is the hamlet of *Idro*. At (3 M.) *Lavenone*, at the S. end of the lake, joins the picturesque *Val Sabbia*, of which the capital is (3 M.) *Vestone* (here the tramway begins, comp. pp. 185, 192). At (3 M.) *Barghe* the road divides: that to the E. leads by *Sabbio*, *Vobarno*, and *Tormini* (junction of the Brescia, p. 185; carriages changed for Salò) to (12 M.) *Salò* (p. 192); that to the W. to *Preseglie* and through the *Val Garza* to (15 M.) *Brescia* (p. 185).

About 4 M. to the N.E. of Riva, up the beautiful valley of the *Arco* (railway, see p. 18; carriage, see p. 196), lies —

**Arco**. — **Hotels**. \***KURHAUS**, with garden, baths, whey-cure, an arched promenade, pens.  $3\frac{1}{2}$ -5 fl.; \***KURKASINO & HÔT. BAUER**, opposite, P. 4-5 fl.; \***HÔTEL OLIVO**, R. from 1 fl., L. & A 40, D. 1 fl. 30 kr.;



\*HÔT.-PENS. STRASSER, with café; these four are in the Kurplatz, with its well-kept grounds. \*HÔT.-PENS. ARCO,  $\frac{1}{2}$  M. to the W. of the Kurplatz. \*ARCIDUCA ALBERTO, at *Chiarano* (see below), these two warm and sheltered pens. from 2-3 fl.; CORONA, in the town. — \*Pens. *Bellaria*, near the Hôt Arco, sheltered; *Aurora*, \**Rainaller*, *Olivenheim* (high up, on the edge of the olive-wood, with view-terrace), *Monrepos*; charges 3-5 fl., exclusive of candles and fires. — PRIVATE APARTMENTS numerous; R. according to aspect, 20-50 fl. per month. — *Kuranstätt*, behind the Kurkasino, well fitted up, with inhaling rooms, hydropathic appliances, etc. — The drinking-water is brought from the Monte Stivo, by an aqueduct  $\frac{11}{4}$  M. long. Donkey per hr. 50 kr., each hr. addit. 30 kr.,  $\frac{1}{2}$  day 1 fl. 60 kr., whole day 2 fl.; driver about 20 kr. per hr., 1 fl. per day. — Carriage,  $\frac{1}{2}$  day with 2 horses 9 fl., whole day 8 or 15 fl.; to Riva and back  $\frac{11}{2}$  or 3 fl. to Trent (without returning)  $7\frac{1}{2}$  or 12 fl.

*Arco* (300 ft.), an ancient town of 3800 inhab., situated in beautiful valley, almost entirely shut in on the N., E., and W. by lofty mountains, is frequented as a winter-resort by consumptive and nervous patients. The vegetation resembles that of the Italian lakes: vines, olives, cedars, mulberries, magnolias, cypresses, oleanders, and at places orange and lemon trees. The Archduke has a new château here, with a fine winter-garden (custodian 50 kr.). Adjoining the handsome Renaissance church is the old town-palace of the counts of Arco, with allegorical frescoes. To the N., on precipitous rock (730 ft.), rises the *Castle of Arco*, destroyed in the Spanish War of Succession, with beautiful garden (key at the Kurhaus or the Kurkasino; fee).

Pleasant walk to the W. by the road ascending to the right of the archducal château through groves of fine old olive-trees to the hamlets of ( $\frac{3}{4}$  M.) *Chiarano* (\*Hôt. Arciduca Alberto, see above), with an orangery belonging to M. Angerer (view), *Vigne*, and ( $\frac{3}{4}$  M.) *Varignone*. Thence we either proceed direct to ( $\frac{11}{2}$  M.) *Varone* across the plain (to the left), or ascend to the right by a rough path, affording beautiful view to the ( $\frac{11}{4}$  hr.) village and château of *Tenno*, whence we descend to *Cologna* to (40 min.) *Varone*, and return across the plain to (3 M.) *Arco*. Another walk crosses the Sarca to *Oltresarca* (p. 19), with the villages (1 M.) *Massone*, ( $\frac{3}{4}$  M.) *Bolognano*, and ( $\frac{1}{2}$  M.) *Vignole*, affording beautiful views. — To the N. we may proceed past the small *Lake Laghel* and over hilly and stony paths to ( $\frac{11}{2}$  hr.) *Ceniga* (Inn), whence we return by the romantic *Via di Prabi*, on the right bank of the Sarca, traversing the imposing remains of a huge landslip (in all  $2\frac{1}{2}$ -3 hrs.).

### 33. From Brescia to Edolo. Lago d'Iseo.

About 62 M. RAILWAY to *Iseo*, 15 M., in  $\frac{11}{4}$  hr. (fares 2 fr. 75, 1 fr. 90, 1 fr. 25 c.); another to *Paratico* on the Lago d'Iseo,  $24\frac{1}{2}$  M., in  $\frac{11}{2}$  hr. (fares 4 fr. 45, 3 fr. 10, 2 fr. 5 c.). — STEAMER on Lago d'Iseo between *Sarnico* and *Lovere* twice daily in  $2\frac{1}{2}$  hrs. (fares 2 fr. or 1 fr. 40 c.). — POMERANIAN OMNIBUS from *Pisogne* to *Edolo*, 34 M., daily in 7 hrs. (one-horse carr. 20 fr.).

FROM BRESCIA (p. 185) TO ISEO. — 2 M. *Borgo S. Giovanni*;  $3\frac{3}{4}$  M. *Mandolossa*;  $5\frac{1}{2}$  M. *Castegnato*; 8 M. *Paderno Franciacorta*;  $9\frac{1}{2}$  M. *Passirano*;  $10\frac{1}{2}$  M. *Monterotondo Bresciano*; 13 M. *Provaglio d'Iseo*; 15 M. *Iseo* (see p. 197).

FROM BRESCIA TO PARATICO. — From Brescia to (18 M.) *Palazzolo*, see p. 183. Our line here diverges to the N.E.  $22\frac{1}{2}$  M. to *Capriolo*; then ( $24\frac{1}{4}$  M.) *Paratico*, on the left bank of the *Oglio*.



which here issues from Lago d'Iseo. On the opposite bank lies *Sarnico (Cappello)*, a prettily situated place, connected with Paratico by a bridge. Near it is the *Villa Montecchio*, with a superb view.

The \**Lago d'Isèo (Lacus Sebinus*, 605 ft. above the sea; 15 M. long;  $11\frac{1}{4}$ -3 M. broad; and about 1000 ft. deep in the centre) somewhat resembles an *S* in form. Its banks are green with luxuriant vegetation, while to the N. is visible the snow-clad *Adamello Group*, with the *Pian di Neve*, the *Salarno*, and the *Adamè glaciers*. In the middle of the lake lies an island 2 M. long, containing the villages of *Siviano* and *Peschièra Maraglio*, and culminating in the *Mont' Isola* (1965 ft.). — On the E. bank, from Iseo to Pisogne (see below), runs the high-road from Brescia, boldly engineered. It is carried through a number of galleries and supported by masonry, and commands magnificent views of the lake and its environs.

The STEAMER from Sarnico usually steers first to *Predore*, the ancient *Prætorium*, which yields excellent wine; then to the S.E. back to *Isèo (Leone*, well spoken of), a busy little town of 2000 inhab., with walls and an old castle. Its industries are oil-pressing, weaving, and silk-spinning. A statue of Garibaldi was erected here in 1883. Railway to Brescia, see p. 196. — The next station (called only by the morning steamer only) is *Tavernola*, on the W. bank. Next comes the above-mentioned fishing-village of *Peschièra Maraglio*, to the S. of which lies the islet of *S. Paolo*. The morning steamer then proceeds via *Sulzano* (Inn; E.) to *Sale-Marasino*, a long village on the E. bank, beyond which it passes an islet with the ruined monastery of *S. Loretto* on the left, and reaches *Marone*, at the W. base of *Monte Guglielmo* (6401 ft.), and *Riva di Solto* (W.). The afternoon steamer plies direct from *Peschiera* to *Riva*. Between *Riva* and *Lovere* lies the large iron-work and cannon-foundry *Stabilimento Metallurgico Gregorini*, employing 1600 workmen. On the E. bank the pleasant-looking *Pisogne* (Alb. Glisoni, well spoken of), where the *Chiesa della Neve* is adorned with frescoes by *Romanino*. Finally we pass the mouth of the *Oglio* and reach *Lovere*.

*Lovère* (\**Alb. Lovere; S. Antonio; Italia*), a busy little place with 2500 inhab., prettily situated at the N.W. end of the lake. The handsome church of *S. Maria in Valvendra*, built in 1473, restored in 1547 and 1751, contains frescoes by *Floriano Ferramola*, *Pietro* and *Andrea da Manerbio*, an early Milanese altar-piece in the *Cappella dello Sposalizio*, and on the high-altar an *Ascension* by *Fr. Morone*. The parish-church of *S. Giorgio*, erected in 1655, was enlarged in 1878. The long *Palazzo Tadini* contains a collection of old pictures.

18. *Dom. Tintoretto*, Portrait of a man, 1627; 78. *Titian*, Portrait, damaged; 127. *Brusasorci*, SS. *Guglielmo* and *Francesco*; 125. *P. Veronese*, Madonna; 255. *Jac. Bellini*, Madonna, damaged; 282. *Guercino* (?), St. Sebastian; 307. *P. Bordone*, Madonna and saints; 386. *Giorgione* (?), Dead Christ. There are also sculptures by *Benzoni* and *Canova* (tombstone) and a geological collection.

Good roads lead from Lovere through the *Val Cavallina* to (27 M.) *Bergamo* (p. 179), and through the ravine (orrido) of *Borlezza* to (7½ M.) *Clusone* (p. 183).

THE ROAD FROM LOVERE TO EDOLO leads through the VAL CAMONICA, which yields rich crops of maize, grapes, and mulberries. It is enclosed by lofty, wooded mountains, and enlivened with many iron-works. The silk-culture is also an important industry here. The dark rocks (verrucano) contrast curiously with the light triassic formations. The valley is watered by the *Oglio* (p. 184), which the road crosses several times.

At the (7½ M.) *Casino di Boario* (Hotel, with baths) our road joins the road from Brescia and Pisogne (diligence, see p. 196). Near *Cividate* is a very picturesque deserted monastery on the hill. Farther on we pass through a ravine and cross the *Oglio* to —

14½ M. (from Lovere) *Breno* (1080 ft.; *Italia*, high charges; \**Osteria al Fumo*, unpretending), capital of the lower Val Camonica, situated on the left bank, with a ruined castle and several churches. To the E. rises *Monte Frerone* (8770 ft.).

The valley again contracts. To the right, a little way back from the road, lie the villages of *Niardo* and *Ceto*, the latter at the foot of the *Pizzo Badile* (7990 ft.). Beyond (20½ M.) *Capo di Ponte* (1375 ft.; Alb. S. Antonio; *Osteria Apollonio*) the scenery changes: maize and mulberries become rare. The road crosses the *Oglio* twice and then the *Poglia*. — 24½ M. *Cedegolo* (1335 ft.; Alb. all' *Adamello*; *Caffè della Posta*, with rooms); 28½ M. *Malonno* (1770 ft.).

33½ M. *Edölo* (2290 ft.; \**Leone d'Oro*, dear; *Gallo*, well spoken of), a small and picturesquely situated town, commanded on the E. by *Monte Aviolo*.

At *Edölo* the road divides. That to the N. crosses the *Tonale Pass* (6180 ft.) to *Malè* and leads thence on to *S. Michele*, a station on the *Botze* and *Verona* railway (p. 17), or over the *Mendel Pass* direct to *Botzen*. The road to the W. crosses the *Passo d'Aprica* (3880 ft.) to *Tirano* in the *Val Tellina* (p. 153; 25 M.; one-horse carr. in 6 hrs., 25 fr.). See *Baedeker Eastern Alps*.

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The N.E. part of Italy, named *IL VENETO* after the ancient *Venēti*, is divided into the eight provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is nearly equal to that of Lombardy, while its population of 2,842,173 souls is considerably smaller. The western and larger portion of the country, between the *Mincio* and *Piave*, is indeed as thickly peopled as the eastern and less prosperous part of Lombardy between the *Adda* and the *Mincio*; but the *Friuli*, or ancient county of *Forum Julii*, the border-land to the E. of the *Piave*, consists of very inferior soil, owing to the débris brought down by the Alpine streams. The '*Furlanians*', the poor inhabitants of the *Friuli*, speak a patois of their own.

The *VENETIAN DIALECT* no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts of having been frequently used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *nevode* for *nipote*, *suar* for *sudare*, *rogo* for *fuoco*, *sior* for *signore*; and another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zorno* for *giorno*, *mazore* for *maggiore*.

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. In the lower part of

its course the *Po* differs widely in character from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance  $2\frac{2}{3}$  inches only, and latterly little more than  $\frac{1}{4}$  inch per English mile. Towards the end of its course, moreover, it receives numerous tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Adige*, *Bacchiglione*, *Brenta*, and other coast rivers, terminates in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the beds of these streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies  $15\frac{1}{2}$  M. from the coast, and while the *Po* formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons (*lagune*), separated from the sea by narrow strips of land (*lidi*), and connected with it by outlets, would render the whole coast uninhabitable, were it not for the slight ebb and flow of the tide (mean difference  $1\frac{1}{2}$  ft.), which is perceptible in the Adriatic, and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The *Venēti*, a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The seaports of *Hatria* and *Spina*, at the mouths of the *Po*, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B. C. 380. In the 3rd cent. the Veneti together with the *Cenomani*, a Celtic tribe which occupied Brescia and Verona, entered into an alliance with *Rome*. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B. C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industries, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by Cadiz alone, as it numbered during the reign of Augustus not fewer than 500 citizens of knightly fortune (*i. e.* upwards of about 45000). The city was afterwards destroyed by Attila, and then razed to the ground by the Lombards, and a similar fate befel *Altinum*, an important commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance to the modern Trieste. The Romans sought refuge from their Lombard conquerors in the islands of the Lagoons. Removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. Its earliest history is involved in obscurity. The first *Dux* or *Doge* is said to have been *Pautucius Anafestu* (d. 716). In 809 the islands repulsed an attack of King Pepin, the son of Charlemagne, and virtually threw off the yoke of the Eastern emperors. At this period the inhabitants were crowded together in the islands of *Rivoalto*, *Matamocco*, and *Torcello*, which were the most secure. *Rivoalto* was selected as the seat of government, and here accordingly the city of Venice was founded. *Angelus Participotius* (819) is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franconian empires, Venice became a connecting link between the trade of each, and the great depot of the traffic between the East and the West. In 828 Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7) as their cognizance, and his name as synonyms with the republic, while their supreme official functionaries were styled 'Procurators of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the







Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in *Milan*, the Scala in *Verona*, the Carrara in *Padua*, the Gonzaga in *Mantua*, and the Este in *Ferrara*. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (*terra ferma*) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and *Verona* in 1405, *Udine* in 1420, *Brescia* in 1426, *Bergamo* in 1428, *Treviso* in 1454, and *Rovigo* in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquered extended to about 13,200 sq. M., besides the Dalmatian possessions (250 sq. M.) and the settlements in the Levant. *Napoleon* at length overthrew the Republic, which had long been in a tottering condition. On the 12th and 16th May, 1797, Venice was occupied by French troops under *Marquis d'Herbilly*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to *Austria*, but by the Peace of Pressburg in 1805, the Austrians were compelled to cede it to the Kingdom of *Italy*. On the fall of *Napoleon* it was again awarded to *Austria*, to which it belonged down to 1866, when in consequence of the events of that year it was finally incorporated with the Kingdom of *Italy*.

### 34. Verona.

**Arrival.** Verona has three stations: (1) *Stazione Porta Vescovo* (Pl. I, 6; d. restaurant, D. incl. wine 3½ fr.), the principal station, about 1½ M. to the E. of the Piazza Vittorio Emanuele (luggage is booked to and from this station only); (2) *Stazione Porta Nuova* (Pl. B, 6), ¾ M. to the S. of the Piazza Vitt. Emanuele, where the hotel-omnibuses await the trains from *Torino*, *Milan*, and *Bologna*; (3) *Stazione Porta S. Giorgio* (Pl. E, 1) for the line to *Domegliara* (p. 19) and *Caprino* (p. 195).

**Hotels** (see p. XVIII; rather variously judged and none quite up to modern requirements). GRAND HÔTEL DE LONDRES (Pl. b; F, 3), in the centre of the town, R. from 3, L. 1, A. 1, B. 1½, déj. 3, D. 5, omn. 1 fr.; LOMBA D'ORO (Pl. e; D, 3), in the street of that name, near Piazza Vitt. Emanuele. — Second-class (with trattorie): ALB. S. LORENZO (Pl. d; 3), prettily situated on the Adige, Riva di S. Lorenzo, R., L., & A. 2-3½, B. 1¼, omn. 1 fr.; AQUILA NERA (Pl. f; E, 3), R., L., & A. 2½-3, 1½, déj. 2½, D. 4, pens. 8-10, omn. ¾ fr.; REGINA D'UNGHERIA, near Piazza delle Erbe; \*ALB. ALL' ACCADEMIA, Via Nuova (Pl. E, 3), R. 2, n. ¾ fr., unpretending; ALB. FORCOLO, near the Amphitheatre.

**Restaurants** at the hotels. Also: Löwenbräu (Munich beer), Via Nuova Lastricata 14, déj. only; Concordia, Via Nuova; Gambrinus, Via S. Sebastiano 14, with a small garden. — Cafés. Vittorio Emanuele, expensive; \*Europa, in the Piazza Vitt. Eman. (these two are restaurants also); Caffè Dante, Piazza de' Signori. — Music in the evening in the Piazza Vitt. Emanuele.

**Booksellers.** Libreria alla Minerva, Via S. Cosimo (Pl. E, 4); Libreria della Pace, Via Nuova Lastricata 20. — Photographs: R. Lotze, Via Disciplina 9.

Money Changer. *Orti*, Via Nuova 27.

Post Office in the Piazza dell' Indipendenza (Pl. F, 3).

Fiacres ('Broughams'). Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening 30 c. per hr. more. From station to town 1 fr. — For each pers. above two, one-third more.

Tramways traverse the town from the Stazione Porta Vescovo to the Stazione Porta Nuova (10 c.): see Plan.

English Church Service at the Hôtel de Londres (p. 201).

The Sights of Verona may be seen in one day: begin with the *Arco* and *Piazza Vittorio Emanuele*, then cross the Adige to the *Palazzo Pomposi* (on the way to which is *S. Fermo Maggiore*, p. 209), return by the *V. Leoni* (*Arco de' Leoni*) to the *Piazza de' Signori*, with the tombs of the *Scaligers*; see *S. Anastasia*, and the *Cathedral*, and cross the *Ponte Garibaldi* to *S. Giorgio*; drive along the *Corso* past the *Porta Borsari* to the *Porta Palio* and *S. Zeno*; lastly return to the *Giardino Giusti*. — Excursion *S. Michele*, see p. 213.

Verona (155 ft.), the capital of a province, with 60,800 inhabitants and a garrison of 6000 men, situated on both banks of the rapid *Adige*, which is crossed by six bridges, is next to Venice the most important and interesting town of ancient Venetia. After it came into the possession of the Austrians in 1814 Verona was strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy. Restored to Italy in 1866, it is still a fortress of the first class and seat of the commandant of the III. Army Corps.

Founded by the Rætians and Euganeans, and afterwards occupied by the Celtic Cenomani, Verona was made a Roman colony in B.C. 89, and became one of the most prosperous towns of Upper Italy. Its castle of *Pietro* was a residence of the Ostrogoth *Theodoric the Great*, the 'Dieterich of Bern' (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Alboin*, who fell a victim to the vengeance of his wife *Rosamunde*, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish monarch *Pepin*, and, after the Carlovingian epoch, *Berengarius I.*, ruled here. Verona afterwards headed the league of Venetian cities against *Frederick Barbarossa*. During the fierce contests between Guelphs and Ghibellines the terrible *Ezzelino da Romano* endeavoured to establish a lordship at Verona. After his death in 1259 *Mastino della Scala* was elected Podestà; the great princes of his house inaugurated a glorious period for the city. *Mastino* was assassinated in 1277, but his brother and successor *Alberto* secured the supremacy of his line. *Romeo* and *Juliet* are said to have loved and died in the reign of *Albert's* son *Bartolommeo* (1301-1304). The greatest member of this illustrious family was *Can Francesco*, or '*Can Grande*' (1312-1329), who captured *Vicenza* and subdued *Padua* after a long struggle. His brilliant court numbered *Dante* among its guests. *Mastino* at first conquered *Brescia*, *Parma*, and *Lucca*, but his rule was afterwards restricted to Verona and *Vicenza* by a league formed by *Florence*, *Venice*, and *Milan*. *Can Grande II.*, his successor, was murdered by his brother *Can Signorino* in 1359; and in 1387, the latter's son *Antonio*, who had also endeavoured to secure his possession by fratricide, was expelled by *Galeazzo Visconti*, Lord of *Milan*. Through the widow of *Visconti* the town passed in 1405 to the *Venetians*, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of ARCHITECTURE Verona is important, both on account of its mediæval buildings, and as the birthplace of *Fra Giocondo* (1478-1514), one of the most famous architects of the early Renaissance, whose works are to be found at *Venice*, *Paris*, and *Rome*, and as the home of *Michele Sammiceli* (1481-1559), the greatest military architect of Upper Italy, who imparted to the palaces of Verona some of the features of fortified castles. In judging of the Verona palaces, we must bear in mind that

was customary here, as at Genoa and other towns, to adorn the façades with paintings. The painted façades of houses near S. Fermo, by the Porta Corsari, in Piazza Erbe, and others partly recall the Paduan style of the 15th century. — The earlier Veronese PAINTERS of the second half of the 14th century were superior in colouring to the Florentine school of Giotto and held themselves clear of its influence. The chief of these masters was *Allighieri*, to whom is ascribed the fresco in S. Anastasia (p. 204), the only monument of the period in Verona (other frescoes in Padua, see p. 225). A new period of importance began in the 15th century. Among the chief masters were *Pittore Pisano* (d. ca. 1455), the celebrated medallist; *Liberale da Verona*; *Domenico* and his son *Franc. Morone*; *Francesco Caroto* (1470-1546); *Giramo dai Libri* (1474-1556); and *Paolo Moranda*, surnamed *Cavazzola* (1486-1522). The artistic family of the *Bonifazios*, though originating in Verona, flourished mainly in Venice. On the other hand *Paolo Caliari*, surnamed *Veronese* (1528-88), also resident in Venice, owed his artistic development mainly to the influence of his native place. — In the history of SCULPTURE Verona also holds a place of some importance, as is evidenced by the Romanesque reliefs on the façade of S. Zeno (p. 208), the font of S. Giovanni in Fonte (p. 205), and the Gothic monument of the Scaligers (p. 204).

The \***Piazza Erbe** (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The *Marble Column* at the N. end bears the lion of St. Mark, a modern copy of the ancient cognisance of the Republic of Venice. Opposite is the *Pal. Trezza* (formerly *Maffei*), built in the baroque style in 1668, with a curious spiral staircase in the interior. The *Masa Mazzanti*, at the corner to the right, originally the residence of Albertino della Scala (d. 1301), is adorned with frescoes by *Verelli*, an imitator of Giulio Romano; the back of the building retains its mediæval character. The *Fountain*, dating from the time of Berengarius, is adorned with a statue of 'Verona', partly antique. On the houses opposite are frescoes by *Liberale* (Coronation of the Virgin, Adam and Eve) and *Girolamo dai Libri* (Madonna and Child). In the centre of the Piazza is the *Tribuna*, with its canopy borne by four columns, anciently the seat of judgment. The *Casa dei Mercanti* (1301), at the corner of Via Pellicciai, recently restored, now contains the commercial court. Opposite rises the *Tower of the Municipio*, 273 ft. in height, affording a fine view (ascent from the court of the Palazzo della Ragione, see below; adm. 50 c.). A short street to the left of the latter leads to the handsomely paved —

\***Piazza dei Signori** (Pl. E, F, 3). Immediately to the right of the tower is the *Palazzo della Ragione* (seat of the jury court), founded in 1183; the court (*Mercato vecchio*) contains a grand flight of steps of the 14th century. Adjoining the pinnacled tower is the *Tribunale*, and on the other side of the piazza is the *Prefettura*, the former residences of the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the Prefettura is by Sammicheli. — In the centre of the piazza rises a *Statue of Dante* (by Zannoni, 1865), who found his first asylum here with Bartolommeo della Scala after his banishment from Florence in 1303. — At the N.E. corner of the piazza stands the —

\***Palazzo del Consiglio**, or *Old Town Hall*, usually called *Loggia*, erected before 1500 from designs by *Fra Giocondo*, who portrait in a monk's habit is on the left corner-pillar, originally with statues surmounting the façade (restored in 1873). This is one of the finest buildings in N. Italy in the early-Renaissance style, which was characterised by richness and beauty of detail rather than strict harmony of composition. By the door are two bronze statues *Girol. Campana*, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: *Corn. Nepos*, *Catullus*, *Vitruvius*, the younger *Pliny*, and *Æm. Macer*, the poet and friend of *Virgil*. On the wall are busts of famous modern Veronese. On the upper floor are several tastefully restored rooms (custodian in the court).

The entrances to the *Piazza dei Signori* are spanned by archways. Above the arch next the *Loggia* is a portrait of *Girol. F. castoro* (d. 1553) by *Danese Cattaneo* (1559); in the N.W. corner is a *Statue of Scipione Maffei*, the historian (d. 1755). Behind, the street leading to the *Corso*, are a picturesque *Fountain* of 14 and the *Volto Barbaro*, under which *Mastino della Scala* is said to have been assassinated in 1277. Near it, on the W. side of the square, is the old *Palazzo de' Giureconsulti*, founded in 1263, later rebuilt in the 16th century.

The passage adjoining the *Tribunal* leads to the Lombardic church of *S. Maria Antica*, with Romanesque campanile, and the imposing \***Tombs of the Scaligers** (*Arche degli Scaligèri*; Pl. F, 3), the striking Gothic forms of which immortalise the masculine genius of the dynasty. The ladder, their crest, often recurs on the elaborate railing.

Over the church-door are the sarcophagus and equestrian statue of *Grande della Scala* (d. 1329); adjoining it, the wall-monument of *Giovanni della Scala* (d. 1350) and the sarcophagus of *Mastino I.* (d. 1277). Next to the *Piazza Signori* is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue, designed by *Perino da Milano*. The similar monument at the opposite corner of the street, executed by *Bonino da Campiglione* for *Can Signorio* (d. 1375) during his life-time, is embellished with statues of Christian heroes and virtues. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 20c. for one, and 10c. more for each additional person.)

To the S.E. lies the *Piazza dell' Indipendenza* (p. 209).

We now proceed to the N. to the *Corso Cavour* (p. 207) at the E. end of which rises \***S. Anastasia** (Pl. F, 2), a fine Gothic Dominican church begun about 1261, with unfinished brick façade, a late-Gothic portal in marble, with reliefs of the life of *Peter Martyr*, and a fresco of the 14th cent. in the lunette.

The INTERIOR, borne by 12 columns, is remarkable for boldness and symmetry of proportion, and for the late-Gothic decoration of the vaulting (1437). On the first column to the left is an ancient capital, used as a *Holy Water Basin*, supported by a hump-backed dwarf (*Gobbo*) by *Gabriele Calari*, father of *Paolo Veronese*. By the first altar to the right is the monument of *Fregoso*, by *Danese Cattaneo* (1565). Above third



altar frescoes by *Liberale*. The frame-work of the 4th altar is an imitation of the ancient Arco de' Gavi in the Castel Vecchio, removed in 1805; altar-piece, St. Martin by *Caroto*. The next small chapel contains excellent early-Renaissance ornamentation; a painted group of the Entombment, of the 14th cent.; a wooden crucifix of the 15th cent.; and a fine iron amp. — In the right transept, St. Paul by *Cavazzola*, and Madonna with saints by *Girolamo dai Libri*, in an elegant frame. — In the second chapel of the choir, on the right, are ancient Veronese \*Frescoes of the 14th cent. probably by *Altichieri*; erroneously ascribed to *Giotto*, Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pellegrini (on the left) contains terracotta reliefs of the 15th cent., probably by a Florentine master; on the outside, above the arch, a fresco of St. George, by *Vittore Pisano*, in which the chief figure has been defaced by damp (restoration proposed). In the choir, to the left, is the painted monument of General Sarego (1432), with an equestrian statue of the deceased in the middle and squires withdrawing a curtain at the side. Behind the high altar are some fine stalls with intarsia work. — The left transept contains frescoes of the 14th cent., and a picture by *Liberale*, Mary Magdalen in bonds. — Above the 4th altar in the left aisle, Descent of the Holy Ghost by *Giolfino* (1418); above is the same subject al fresco by *Michele da Verona*. At each side are four statues of saints. Over the 2nd altar on the left, Christ with SS. Erasmns and George by *Giolfino*. Over the 1st altar, saint sculptures by *Michele da Verona* (about 1500).

In front of the church is a marble *Statue of Paolo Veronese*, by *ella Torre* and R. Cristiani, erected in 1888.

To the left of the church, over a gateway, is the marble sarcophagus of Count Gugl. da Castelbarco, the Scaligers' friend, whose expense the churches of S. Anastasia and S. Fermo were in great part built; and in the gateway three others. — Route hence to the Corso Cavour to the Arena, see p. 207. — The small church of *S. Pietro Martire*, entered through the adjoining Collegio Conto, contains an allegorical fresco by *Falconetto* with portraits of utonic knights (about 1515). We now proceed to the right to the — Cathedral (*Duomo*; Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. and pointed windows in the façade inserted later. On the outside of the apse are pilasters with an architrave, in the antique style. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough half-relief, executed according to the inscription by *Nicolaus* (1135). By the side-wall rises an unfinished campanile, designed by *Sammicheli*, resting upon an ancient basis.

The INTERIOR, consisting of nave and aisles, with eight red marble piers, contains an elegant rood-loft of marble, designed by *Sammicheli*, above which is a bronze crucifix by *Giambattista da Verona*. The walls adjoining and above the three first altars on the right and left are adorned with fine frescoes by *Falconetto* (about 1503). The Adoration of the Magi, over the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolfino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1353 enclosed in beautiful Renaissance frame-work (13). In the choir are scenes from the life of the Virgin, executed by *Tido* from drawings by *Giulio Romano*. — Over the 1st altar on the left, \*Assumption by *Titian*, about 1543 (frame by *Sansovino*): 'striking for its masterly combination of light and shade and harmonious colours with plastic form and action' (*C. & C.*).

To the left of the choir a corridor leads to *S. Giovanni in Fonte*,

the ancient Baptistery, of the 12th cent.; the Romanesque relief on the font (about 1200) show a distinct advance on those on the façade of St. Zeno (p. 208). To the left of the façade (2nd door on left) are Romanesque *Cloisters*, the arches resting on double columns of red marble. They contain an antique column and ancient mosaics recently excavated. — To the N.E. of the cathedral is the *Vescovado*, or bishop's residence, with a chapel containing three paintings by *Liberale da Verona*. The *Palazzo dei Canonici* to the N.W. (No. 19) contains the *Biblioteca Capitolare* with its precious MSS. (palimpsests), among which Niebuhr discovered the Institute of Gaius. Librarian, Monsignor Giuliani. (Adm. in the forenoon)

In *Veronetta*, on the left bank of the Adige, to which the chain bridge Ponte Garibaldi leads (toll 2 c.), is situated **S. Giorgio i Braida** (Pl. F, 1; if the front-gate is closed, entrance by side-door on the N.), reconstructed in the 16th cent. with the aid of *Sammichel*. The interior contains an admirable collection of well-preserved paintings by Veronese and Brescian masters.

W. wall, over the door: *Tintoretto*, Baptism of Christ; 1st altar on the left, *Caroto*, St. Ursula (1545); 3rd altar on the left, *Caroto*, SS. Roch and Sebastian, with predelle (centre figure of St. Joseph modern); above The Apostles healing a possessed man, by *D. Brusasorci*; in the lunette Transfiguration, by *Caroto*; 4th altar on the left, *Girolamo dai Libri*, \**Madonna enthroned*, between SS. Zeno and Lorenzo Giustiniani, with three \**Angels with musical instruments* at the foot (1529); 5th altar on the left *Moretto*, \**Madonna with holy women* (1540), one of this master's best work with delicate colouring in a silvery tone. At the sides of the organ on the opposite, *Romanino* of Brescia, Martyrdom of St. George (1540), original the panel of an organ. To the right in the choir, *Farinato*, Miracle of the Five Thousand (1603); to the left, *F. Brusasorci*, the Shower of manna. High-altar-piece (generally covered), \**P. Veronese*, Martyrdom of St. George, a masterpiece of the highest rank, in which the horrors of the scene are mitigated by nobility of outline and richness of colour. 4th altar on the right: *F. Brusasorci*, Madonna with archangels. The beautiful holy water basin is enriched with bronze figures of John the Baptist and St. George by *Joseph de Levis* and *A. de Rubens*.

The Via S. Stefano leads hence S.E. to the venerable church **Sto. Stefano** (Pl. G, 1), rebuilt by Theodoric. Façade probably the 11th century. The interior has a flat roof and a raised choir with the episcopal throne at the back; in front, to the left, statue of St. Peter (14th cent.). Pictures by *Caroto* and *D. Brusasorci*.

Opposite the *Ponte della Pietra*, built by Fra Giocondo, of which the two arches next the left bank are Roman, begins the ascent to the **Castel S. Pietro** (Pl. G, 2; permission at No. 57, Corso Vittorio Emanuele), a modern barrack on the site of the castle of Theodorico the Great (p. 202) and the Visconti, ruins of which are still traceable. Splendid view, which, however, is almost equally good from a little before the entrance. — At its base, immediately below the bridge, are remains of an antique *Theatre* (Pl. G, 2), excavated in the midst of private houses (boy will fetch custodian). — On rising ground a little farther down the river is the little church of SS. *Santa e Libera*, dating from the time of Berengarius.

From this point to *S. Giovanni in Valle*, *S. Maria in Organo*, and the *Giardino Giusti*, see p. 212.

By *S. Anastasia* begins the *CORSO CAVOUR* (Pl. F-C, 2, 3), the chief street of Verona, in which several handsome palaces are situated. About midway rises the **Porta de' Borsari** (Pl. D, 3), a triumphal arch or town-gate, erected under Emp. Gallienus, A. D. 265, in the poor later Roman style. — A little to the N. is the Gothic church of **S. Eufemia** (Pl. E, 2, 3), of the 13th cent., with Madonnas by *Moretto* (1st altar on left; injured) and *Dom. Brusasorci* (3rd altar on right). Frescoes by *Caroto*, in the Cappella Spolonerini, to the right of the choir (injured).

A little farther on in the *Corso Cavour*, to the left, is *SS. Apostoli*, with very ancient tower and Romanesque apse. In front of it stands a marble statue by Zannoni of *Aleardo Aleardi*, the poet and patriot, born in Verona in 1812 (d. 1878). — Also on the left (No. 19) the handsome \**Pal. Bevilacqua*, by Sammicheli, with large windows intended for a museum. Opposite is the small church of *S. Lorenzo* (11th cent.), with altar-piece by D. Brusasorci. Then on the right, No. 38, *Pal. Portalupi*, and No. 44, *Pal. Canossa*, also by Sammicheli, with a fine portico and court, but with an attica added in 1770 (frescoes by Tiepolo in the portal). — On the right we then reach the **CASTEL VECCHIO** (Pl. C, 3), the castle of Can Grande II., now a barrack, connected with the *Arsenal* on the left bank of the Adige by a bridge (not accessible) of the 14th century.

From the *Castello* to *S. Zeno*, see p. 208. The *Via S. Bernardino* leads W. to *S. Bernardino* (p. 208), while the *Corso* is prolonged W. to the *Porta del Palio* (p. 208).

To the S. of the *Corso*, and connected with it by several streets, is the **PIAZZA VITTORIO EMANUELE** (Pl. D, 4; formerly *Piazza Brd.*, from 'pratum', meadow), with an equestrian *Statue of Victor Emmanuel II.*, by Borghi, erected in 1883.

On the E. side of this piazza rises the famous \***Amphitheatre** (*arena*; Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich (Theodoric) of Bern, 106 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the **INTERIOR** (entr. from the W. side by arcade No. V; 1 fr., Sun. fr.; guide superfluous) rise 43 tiers of steps of grey limestone or reddish-yellow conglomerate (often restored since the end of the 16th cent., and partly modern), on which 20,000 spectators could sit. An inscription on the 2nd story commemorates the visit of Napoleon I. in 1805, and the restoration carried out by his order. Fine view from the highest steps. Two doors at the end of the longer diameter afforded access to the arena itself (82 by 48 yds.).

The *Via Nuova*, terminating near the *Arena*, one of the main thoroughfares of the town, leads N.E. to the *Piazza Erbe* (see p. 203). None of its side-streets, to the right, is *S. Maria della Scala* (Pl. E, 3), with early-Renaissance portal and frescoes of the school of *Pittore Pisano* (in the bell-chamber, right of the high-altar).

On the S.W. side of the Arena stands the *Municipio* (Pl. D, 4 formerly guard-house), begun in 1836, which bears several memorial tablets relating to political events and to the inundation of 1882 (p. 210). Farther W. is the *Gran Guardia Antica* (Pl. D, 4 now the corn-market and used for exhibitions), or old guard-house begun in 1609 by Dom. Curtioni, a nephew of Sammiccheli. Adjacent is the *Portone*, an old gateway with a tower. — Opposite the Municipio is the spacious *Pal. Malfatti*, formerly *Guastaverza* (by Sammiccheli), with the *Caf  Vittorio Emanuele*, mentioned at p. 201.

In the street to the right of the gateway is the *Teatro Filarmonico* (Pl. C, 4). In the arcades erected in 1745 is the valuable *Museo Lapidario*, formed by Scipione Maffei, containing Roman, Greek and Oriental inscriptions, and ancient sculptures. Two of the best reliefs are built into the back-walls of the small houses adjoining the entrance (on the left, *Æsculapius* and *Hygieia*, an Attic votive relief, 4th cent. B.C.). Visitors ring at the iron gate opposite the *Gran Guardia*.

Passing through the gateway we reach the *CORSO VITT. EMANUELE* (Pl. C, B, 4, 5), in which, at the corner of the *Strada di S. Antonio*, is a *Statue of Michele Sammiccheli*, ‘grande nella architettura civile e religiosa, massimo nella militare’, by Trojani. At the end of the Corso rises the handsome *Porta Nuova* (Pl. B, 6), by Sammiccheli. Outside this gate is the *Stazione Porta Nuova* (p. 201).

From the *Porta Nuova* an avenue leads N.W. to the \**Porta del Palio* (formerly *Porta Stuppa*; Pl. A, 4), by Sammiccheli, once admired by Goethe. Outside the gate is the moat of the fortress, the bridge over which affords a fine view. — We now follow the *Corso di Porta Palio* and the second cross-street on the left to —

**S. Bernardino** (Pl. A, 3; if closed, ring in the corner to the left of the 15th cent., formerly a monastery-church. Above the door in the cloisters to the left of the church is a fresco, \**St. Bernardino by Cavazzola*.

INTERIOR. 1st chapel on the right: as altar-piece, a copy of a masterwork of *Cavazzola* in the Gallery (No. 335, p. 211). Frescoes of legendary subjects by *Giulfino*. — 2nd altar on the right, *Madonna and saints by Bonsignori* (1485). — 4th chapel on the right: *Domen. Morone*, ceiling frescoes and life of *St. Anthony* (restored). — 5th Chap: on the altar-wall copies from *Cavazzola* (in the Museum); above, *Christ on the Cross* at SS. John and Mary, by *Fr. Morone* (1498); on the left, *Christ parting from his mother* by *Caroto*, and three paintings from the *Passion* by *Giulfino*. — At the end to the right is the entrance to the \**Cappella Pellegrini*, by Sammiccheli (1557, restored 1793), with beautiful Renaissance decoration. Altar-pieces by *India* (1679). — In the choir, to the left, *Madonna with saints* by *Benaglio*. — Organ of 1481. On the organ-doors are SS. Bernardino and Francis, and (over the portal) SS. Bonaventura and Ludovico, by *Fr. Morone*. — The CLOISTERS and one of the chapels contain frescoes by *Giulfino* (early works). — In the REFECTORY of the monastery frescoes by *Dom. Morone* (?), accessible only from the street.

To the N. of this point lies \***S. Zeno Maggiore** (Pl. A, 2; reached also by following the new embankment on the Adige, with its fine views, to the N.W. of the *Castel Vecchio*, p. 207), one of the finest

Romanesque churches in N. Italy, of most noble proportions, lately restored. The nave in its present form was begun in 1139; the choir dates from the 13th century.

The PORTAL, the columns of which rest on lions of red marble, is embellished with reliefs of Scriptural subjects by *Nicolaus* and *Wiligelmus* (1139). Below, to the right, Theodoric, as a wild huntsman, is speeding headlong to the devil. At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno.

INTERIOR. In the corner to the right an ancient octagonal font; behind it a fresco of S. Zeno (14th cent.). The holy-water basin, by the 1st column on the right, rests on an inverted antique capital. Opposite is an ancient porphyry vase, 28 ft. in circumference; beyond it a fine Gothic crucifix. — On the Choir Screen are marble statues of Christ and the Apostles (13th cent.). — To the left of the choir, frescoes of the 14th cent., under which are traces of others of the 12th; to the right frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, flanked on each side with four columns of brown marble, resting on lions and bulls. To the right, above, is a painted marble figure of St. Zeno, a fisherman and afterwards Bishop of Verona (about 9th cent.). Gothic choir-stalls. Behind the high-altar is an admirable \*Picture (covered) by *Mantegna* (1459), hung too high: Madonna enthroned, with angels and saints; on the left SS. Peter, Paul, John, and Augustine; on the right SS. John the Baptist, Gregory, Lawrence, and Benedict, in solemn attitude and full of individuality, with remarkably rich accessories. (The predella pictures are copies.) — The spacious CRYPT contains the tasteful bronze tomb of St. Zeno, from the designs by the brothers *Spazzi* (1889), with seated figures of Religion, Love, Faith, and Hope.

To the left of the church is the entrance to the adjoining \*CLOISTERS, with elegant double columns, where a small museum of Christian antiquities has been arranged. — The well-informed sacristan also conducts the visitor to a lofty tower adjoining the cloisters, the last relic of a convent repeatedly inhabited by the mediæval German emperors on their journeys to Rome. On the upper floor are some old Romanesque wall-paintings. — Fee  $\frac{1}{2}$ -1 fr.

To the W. of S. Zeno is the *Porta S. Zeno* (Pl. A, 1), erected in 1640 from Sammicheli's designs.

We next visit the S. E. QUARTERS of the town.

In the PIAZZA DELL' INDIPENDENZA, adorned with gardens, to the N. of the *Post Office* (Pl. F, 3), rises an equestrian *Statue of Tribaldi*, in bronze, by Bordini, erected in 1887.

In the VIA CAPPELLO, through which the tramway runs S. from the Piazza Erbe (Pl. E, 3), the gateway of an old house (Nos. 19-25) on the left bears a marble tablet which is said to indicate the house of Juliet's parents (Capuletti; p. 212). The street then takes the name of VIA S. SEBASTIANO (Pl. E, 3, 4), in which, adjoining S. Sebastiano (Pl. F, 4), is the *Biblioteca Comunale* (open in winter 3-5 and 6-9, in summer 9-4), founded in 1860, and containing numerous records. In the VIA LEONI, the prolongation of the same street, on the left, No. 1, is the *Arco de' Leoni*, part of a Roman marble gateway, coeval with the *Porta de' Borsari* (p. 207), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the Gothic church of S. Fermo Maggiore (Pl. E, F,



4), of the beginning of the 14th cent.; interesting façade, enriched with brick and marble. On the left side of the façade is the sarcophagus of Fracastoro, physician of Can Grande, with ancient Veronese frescoes.

The INTERIOR, usually entered by the left side-door, has no aisles. Part of it is modernised. Fine old roof in larch-wood. Above the main entrance is a fresco of the early Veronese school, the Crucifixion, in polychrome frame. To the left is the monument of Brenzoni, with sculptures by the Florentine Rosso, an assistant of Donatello (1420); above are much damaged frescoes by *Vittore Pisano*, Annunciation. — 1st altar on left, three saints by *Torbido*. — Over the side-entrance, fresco of the Crucifixion; in the chapel to the left, Altar-piece by *Caroto* (1525), Madonna, St. Anna and the Child in clouds, with four saints below. — In an adjoining space behind a curtain and railing, is the monument of the physician Gir. della Torre, by *Riccio* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on left of high-altar, St. Anthony with four other saints, by *Liberale*. — 3rd altar on right in the nave, Trinity, Madonna in clouds, Tobias and the angel, and a saint, by *Franc. Torbido*.

The neighbouring iron *Ponte delle Navi* (Pl. E, 4) affords a good survey of the choir and transept of S. Fermo. It was erected in 1893 on the site of a bridge destroyed by an inundation of the Adige in 1757. The water reached a still higher level on 17th Sept., 1882, as indicated by a mark on the first house in the Stradone S. Tommaso on the island. — The spacious church of S. TOMMASO (Pl. F, G, 3, 4), without aisles, and with open roof, contains fine altar-piece by *Girol. dai Libri*, formerly attributed to Caroto SS. Sebastian, Rochus, and Job (last altar on right).

On the left bank of the Adige, beyond the *Ponte delle Navi* on the right, in the promenade, is the noble \**Palazzo Pompei* (Pl. F, 5), erected by *Sammicheli* about 1530, presented by the family to the town in 1857, and now containing the MUSEO CIVICO (admission in summer 9-4, in winter 9-3, on holidays from 10 a.m.; 1 fr., gratis on the 1st Sun. of each month).

The GROUND FLOOR contains natural history collections (fine fossils from Monte Bolca) and antiquities: Roman and Etruscan bronzes, marble sculptures and vases, coins, Roman silver-plate, prehistoric antiquities from the lake-dwellings of the Lago di Garda, mediæval sculptures (some painted), and casts of modern works.

The \**Pinacoteca* or picture-gallery, on the first floor, contains works chiefly of the Veronese school. Catalogues for the use of visitors.

I. Room: (right) 70. *Tiepolo*, Monastic saints; 68. *Bonifazio*, Noah and his sons; 52. *Titian*, Madonna and Child with John the Baptist (injured); 49. *Franc. Torbido* (ascribed to *Moretto*), Tobias and the angel. On the opposite wall: 34. *School of Perugino*, Madonna, Christ, and John the Baptist with two angels; 31. *School of Paolo Veronese*, Baptism of Christ (injured).

II. Room (right). Over the door: 138. *Girolamo dai Libri*, Madonna; 148. *Bonsignori*, Madonna; 155. *Giac. Francia*, Madonna; 153. *Parmigianini*, Holy Family; 152. *Girol. Benaglio*, Madonna. — On the exit-wall: 122. *Cin da Conegliano*, Madonna; 115. *M. Basaiti*, St. Sebastian; 114. *Caroto*, Holy Family (under Giulio Romano's influence); 119. *Caroto*, Madonna. — On wall: 99. *Cima da Conegliano*, Madonna (1510); 104. *Style of Altdorfer*, Portrait of the Vicar Kolb; 97. *Sir A. More (Ant. Mor)*, Portrait; 96. *School of Raphael* (ascribed by Morelli to *Calisto Piazza*), Madonna, St. Elizabeth and John the Baptist; \*87. *Mantegna*, Madonna and two saints; 102. *P. Veronese* (ascribed by Morelli to *Zelotti*), Allegory on music; 95. *School of Perugino*, Adoration of the Magi; 86. *School of Giov. Bellini* (signature forge,

Presentation in the Temple; 94. *Unknown Artist* (wrongly attributed to *Fra Bartolommeo*), Portrait; 85. *Cavazzola*, Madonna with the young Baptist; 77. *Giov. Bellini* (not *Florentine School*), Madonna, an early work (injured); 92. *Caroto*, Madonna, an early work; 76. *Bart. Montagna*, Two canonized bishops.

III. Room: 200. *Rondinelli* (not *Giov. Bellini*), Madonna; 199. *Palma Vecchio* (not *Moretto*), Madonna (injured). — Next wall: above, 180. *Romanino*, St. Jerome; 182. *Francesco Morone*, Madonna and Child; 187, 188, 190, 191. Legendary scenes, ascribed to *Falconetto*.

IV. Room (on the other side of Room I): entrance-wall, 240. *Giolfino*, Madonna; 243. *Paolo Veronese*, Madonna enthroned, with saints and angels (injured); 244. *Ant. Badile* (teacher of P. Veronese), Madonna and saints. — Opposite the window, 252. *Girol. dai Libri*, Madonna enthroned with SS. Rochus and Sebastian; 251. *Caroto*, St. Catharine; 253. *Girol. dai Libri*, Baptism of Christ; 260. *Caroto*, Adoration of the Child; 259. *Morone*, St. Catharine and the donor. — Exit-wall: \*267. *Paolo Veronese*, Portrait of Guarienti (1556); over the door, 271. *Bonsignori*, Madonna enthroned.

V. Room. Above the entrance, \*290. *Girol. dai Libri*, Madonna and SS. Joseph, Jerome, and John the Baptist worshipping the Child, with richly detailed landscape. — On the entrance-wall are frames containing a choice and rich collection of miniatures from choir-books. Note those by *Liberale* and especially those by \**Girol. dai Libri*. Above, 294. *Cavazzola*, St. Bonaventura; \*298. *Carazzola*, Christ and St. Thomas, Descent of the Holy Spirit and Ascension (in the background); 300. *Caroto*, Christ washing the disciples' feet, Madonna and David in the clouds; *Carazzola*, 303. Scourging of Christ, 308. Christ crowned with thorns. — Exit-wall: 30. *Fr. Morone*, Trinity with John and Mary; 333. *Girol. dai Libri*, Madonna and Child in clouds, worshipped by SS. Andrew and Peter; 335. *Cavazzola* (large altar-piece), Madonna with angels, saints, and donor (1522), the master's last work, recalling the school of Ferrara in its colouring; 39. *Girol. dai Libri*, Madonna with Joseph, Tobias and the angel (fine landscape; 1530). Above the door, \*343. *Caroto*, Tobias with the three rechangeles.

VI. Room. Entrance-wall, \*351. *C. Crivelli*, Madonna and Child (showing the influence of the Paduan school); below, 352. *Lucas van Leyden* (copy), Crucifixion; 359. *Stefano da Zevio*, Madonna and St. Catharine in a rose-garden; 365. *Jacopo Bellini*, Crucifixion (retouched); 369. *Girol. Bellagio*, Madonna and saints. Opposite: 377. *Liberale*, Descent from the cross; \*390, \*392, 394. *Carazzola*, Gethsemane, Descent from the Cross, and Bearing of the Cross (1517); to the left of the Cross in the middle picture is the artist's portrait and in the background are the Adige and the Castello S. Pietro.

VII. Room, entered from Room IV, unimportant. — VIII. Room: 4 engravings. — IX. Room: *Caroto*, Madonna between two saints. — In an adjoining room on the right (usually closed), medallions by *Vitt. Pisano*. Back-wall: fresco by *Cavazzola*, Baptism of Christ, and medallions of the Evangelists. — X. Room, unimportant. — XI. Room: Crucifixion, attributed to *Allighieri*. — XII. Room: Frescoes (sawn out). Entrance-wall: 0. *Morone*, Madonna and Child, with saints (1515). Opposite the windows: 9-544. *Paolo Veronese*, Deeds of Alexander the Great, etc., early works, from the Palazzo Contarini (ca. 1550). Exit-wall: 545. *Martino da Verona*, Madonna enthroned and SS. Zeno, James, and Apollonia; below, 546-550. *Giolfino*, Allegorical subjects, half-length figures. — The last four rooms are important.

Outside the *Porta Vittoria* is the *Cimitero* (Pl. F, 6), laid out on a grand scale, with its cypress avenue and handsome gateway adorned with groups in marble by Spazzi. In the interior are Doric colonnades, a lofty dome-church, and a number of large monuments in marble. Adm. April to Sept. 9-5, Oct. to March 10-3.

Opposite the cemetery is the iron *Ponte Aleardi* (toll 2 c.),

leading to the broad *Via Pallone*, by which we may regain the Piazza Vitt. Emanuele (p. 207). The avenue on the Adige lead to the *Railway Bridge*, which affords a fine survey of the town and environs, and from which we may return to the *Porta Nuova*.

On the right bank of the Adige, within a garden (visitors ring at the red door in front, 15-20 c.) in the *Vicolo S. Francesco al Corso*, a side street of *Via Cappuccini* (Pl. D, 6), is a suppressed Franciscan Monastery where a chapel contains a mediæval sarcophagus called the *Tomba di Giulietta*, or '*Tomb of Juliet*'. The whole scene is prosaic and unattractive. Shakespeare's play of '*Romeo and Juliet*' is founded on events which actually occurred at Verona. '*Esealus, Prince of Verona*' was Bartolommeo della Scala (d. 1303). The house of Juliet's parents, see p. 209.

To the E. of the *Ponte delle Navi* rises **S. Paolo di Campo Marz** (Pl. F, 5), which contains Madonnas with saints by *Girolamo da Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Bonsignori* (to the left). Over the high-altar, Madonna between SS. Peter and Paul by *G. Caroto*.

Farther to the E. is **SS. Nazzaro e Celso** (Pl. H, 4), a Renaissance building of the 15th cent., with traces of Gothic.

In the right transept, two \*Paintings on panel, John the Baptist, and SS. Benedict, Nazarus, and Celsus, by *Bart. Montagna*. A Pietà and St. Blaise with St. Juliana, in the sacristy, are by the same artist. In the choir are frescoes by *Farinato*. In the Cappella di S. Biagio (left transept) damaged frescoes by *Falconetto* (procession of Nereids in the dome), and an altar-piece, Madonna and saints, by *Bonsignori* (1519); on the side, frescoes by *Bart. Montagna* (history of St. Blaise; much damaged).

To the N. of this church is the \***Giardino Giusti** (Pl. G, H, 3) ring at a gate on the right in the court; fee 50 c.), containing few Roman antiquities and numerous cypresses, some of the 400-500 years old and 120 ft. in height. The loftily situated view terrace (ascent through the turret at the back of the garden) commands a beautiful view of Verona, the distant Apennines, *Monte Pizzocolo* on the *Lago di Garda* (p. 193) and the *Brescian Alps* (evening light favourable).

Near this is \***S. Maria in Organo** (Pl. G, 3), a very ancient church, rebuilt by *Sammicheli* in 1481, with unfinished façade of 159

Third altar on left, Madonna and Child, with SS. Martin, Augustine and two angels, by *Morone* (1503); 4th altar on left, Madonna with saint by *Savoldo* (1533). The seats in front of the high-altar are embellished with landscapes by *Cavazzola* and *Brusasorci*. Behind it is a carved ebony altar and walnut Candelabrum by *Fra Giovanni da Verona*, who belonged to the monastery of this church. \*CHOIR STALLS with intarsia (views of the town above, ornamentation at the sides and below), of 1499, by the same master. Chapel on right of choir: Ascension, a fresco by *Giulio*. In the right transept are an altar-piece, St. Francesca Romana, by *Guercino*, and, on the left wall in front, frescoes by *Cavazzola* (St. Michael, and St. Raphael with Tobias) — The SACRISTY contains, on the right, intarsias by *Fra Giovanni*, injured by water; the ceiling and friezes, with half-length \*Portraits of monks and popes, are by *Francesco Morone*; \*Madonna del Limone, by *Girol. dai Lib*

The ancient little church of *S. Giovanni in Valle* (Pl. G, H, 2) is a flat-roofed basilica, borne by columns with very early capitals. It has a fresco over the entrance by *Stefano da Zevio*, and two early Christian sarcophagi in the crypt.

FROM VERONA TO COLOGNA, steam-tramway in  $2\frac{1}{4}$ -3 hrs., starting outside the Porto Vescovo. — 2 M. S. Michele, the birthplace of the architect *Michele Sammicheli* (p. 202), with the round church of *Madonna di Campagna*, planned by him (splendid Alpine view from the dome). Near the church rises the pinnacled castle of *Montorio*, formerly the property of the Scaligers. The tramway then passes *S. Martino* (p. 211), *Caldiero* (p. 219), *S. Bonifacio* (p. 219), *Lonigo* (p. 219), and reaches the little town of *Cologna Veneta*, with 2200 inhab., who are busily engaged in the culture of silk, hemp, and vines.

FROM VERONA TO CAPRINO,  $21\frac{1}{2}$  M., railway in about 2 hrs. (fares 2 fr. 0, 1 fr. 70 c.). The train starts from the Stazione Porta S. Giorgio (Pl. E, 1) and ascends the Adige near its left bank to (1 M.) *Quinzano* and (3 M.) *Verona all' Adige* (p. 19), and then beyond ( $4\frac{1}{2}$  M.) *Arbizzano* and (5 M.) *Veggar* enters the *Valpolicella*, a pleasant upland region, between the S. spurs of the *Monti Lessini* (p. 219) and the Adige, noted for its wine. —  $\frac{1}{2}$  M. *Pedemonte*; 7 M. *S. Floriano*; 8 M. *S. Pietro Incariano*;  $9\frac{1}{2}$  M. *Gargagnago*;  $10\frac{1}{2}$  M. *S. Ambrogio*. — We now descend the valley of the Adige to (12 M.) *Domegliara* (p. 19), where our line crosses the Brenner railway stations about  $\frac{1}{4}$  M. apart, and cross the river just before reaching (13 $\frac{1}{2}$  M.) *Legnago*. Hence the line runs in a N.W. direction across the fertile upland district that separates the Lago di Garda from the valley of the Adige. — 3 M. *Affè*;  $17\frac{1}{2}$  M. *Albarè*; 19 M. *Costermano*, the station for *Garda*,  $21\frac{1}{2}$  M. to the W. (p. 194). We skirt the S. slope of the *Monte Baldo*, still in a N.W. direction, and beyond (20 M.) *Pesina*, reach ( $21\frac{1}{2}$  M.) *Caprino*. — From *Caprino* to *Ferrara di Monte Baldo* and ascent of the *Monte Maggiore*, see p. 195.

### 35. From Verona to Mantua and Modena.

63 M. RAILWAY in 2-3 $\frac{1}{2}$  hrs. (fares 11 fr. 55, 8 fr. 10, 5 fr. 20 c.; express 1 fr. 70, 8 fr. 95 c.); to Mantua ( $25\frac{1}{2}$  M.) in  $3\frac{3}{4}$ -4 $\frac{1}{4}$  hr. (fares 4 fr. 65, 3 fr. 25, 1 fr. 10 c.; express 5 fr. 10, 3 fr. 60 c.). — This will continue to be the express route to Florence and Rome until the new direct line between Dossona (see below) and Bologna is completed.

*Verona*, see p. 201. The line traverses a rich plain, dotted with trees. Near Mantua are fields of rice. — 7 M. *Dossobuono*.

Dossobuono is the junction of a new direct line to Bologna, still unfinished, and of the VERONA AND ROVIGO RAILWAY ( $62\frac{1}{2}$  M., in  $3\frac{1}{2}$  hrs.). Stations unimportant. —  $33\frac{1}{2}$  M. *Legnago*, a town of 3500 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 218). —  $62\frac{1}{2}$  M. *Rovigo*, see p. 315.

11 M. *Villafranca di Verona*, with a mediæval castle, where the preliminaries of a peace between France and Austria were concluded 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custozza*, where the Italians were defeated by the Austrians in 1848 and 1866. A monument to the fallen was erected here in 1879, after a design by Franco.

$14\frac{1}{2}$  M. *Mozzecane*; 18 M. *Roverbella*; 23 M. *S. Antonio Manzano*.

The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by the French on 20th Feb., 1810. The citadel and the town are connected by the *Argine Muzzone* (a bridge constructed in 1257), which divides the lakes formed here by the Mincio into the *Lago Superiore* (W.) and the *Lago di Muzzone* (E.).

$25\frac{1}{2}$  M. *Mantua*. Station to the W. of the town (Pl. A, 3, 4).



**Mantua.** — **Hotels.** AQUILA d'ORO, Via Sogliari (Pl. B, 3); SENONER near the post-office, with restaurant, R. 2 omn.  $\frac{3}{4}$  fr., well spoken of. AGNELLO D'ORO, also in the Via Sogliari. — Travellers should avoid spending a night at Mantua in summer, as the mosquitoes are troublesome. — A stay of 4-5 hrs. is enough to give an idea of this interesting town. The traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Tè, which may be seen in  $\frac{1}{2}$  hr., and then to S. Andrea or the Cathedral.

Café: *Caffè Veneziano*, near the church of S. Andrea.

Photographs at *Premi's*, Portico S. Carlo 4, opposite the Aquila d'Oro Post Office, Via della Posta, near the Via Sogliari (Pl. B, 3).

Cab per drive 75c., first hr. 1 fr. 50c., each following  $\frac{1}{2}$  hr. 50c.

*Mantua*, Ital. *Mantōva*, a very ancient town founded by the Etruscans, with 28,000 inhab. (3000 Jews), is a provincial capital and a strongly fortified place, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, which in case of a siege can be laid under water.

Mantua is mentioned in ancient times as the home of *Virgil*, who was born at the ancient *Andes* (supposed to have occupied the site of the present village of *Pietole*, 3 M. to the S.E., where a monument was erected to him in 1884), but it was not a place of importance till the middle ages. In the conflicts of the Hohenstaufen period the town embraced the cause of the Guelphs. In 1328 the citizens elected *Luigi*, Lord of Gonzaga, a 'Capitano del Popolo', and to his dynasty the town owed its prosperity. The Gonzagas fought successfully against Milan and Venice, and extended their territory, while they were liberal patrons of art and science. *Giovanni Francesco II.* (1407-44), the first marquis, invited the learned *Vittorino da Feltre* to Mantua, and through him made his court a renowned centre of culture and education. The beautiful and accomplished *Isabella d'Este* (1474-1539), sister of Alphonso, Duke of Ferrara, and mother of *Eleonora* of Urbino, was the wife of *Giovanni Francesco III.* (1484-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures, and antiquities. In 1530 *Federigo II.* (d. 1540) was raised to the rank of duke by Charles V., and in 1536 he was invested with the marquisate of Monteferrato; a monument of his reign is the Palazzo del Tè (p. 217). In 1628 when Charles de Nevers, a member of a French collateral line, ascended the throne, the Mantuan war of succession broke out, and Emperor Ferdinand III. declared the fief forfeited. On 18th July, 1630, Mantua was stormed and sacked by the Austrians. Although the emperor, hard pressed by the Swedes, was obliged to conclude peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1706. Monteferrato was awarded to Piedmont, and Mantua to Austria, of whose supremacy in Italy it became the chief support. After a long and obstinate defence by General Wurmser, the fortress capitulated to the French on 21 February, 1797. By the Peace of Villafranca the Austrians retained Mantua although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1866.

In the history of ARCHITECTURE Mantua is of importance on account of the buildings of *Leon Battista Alberti*, one of the greatest architects of the Renaissance (churches of S. Andrea and S. Sebastiano). — Mantua also witnessed the labours of two great RENAISSANCE PAINTERS. *Andrea Mantegna*, born at Padua in 1431, entered the service of *Lodovico Gonzaga* in 1463. In vigour of conception and in the fidelity of his characters he rivals his best contemporaries, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1506, and was succeeded as court-painter in the following year by *Lorenzo Costa* (comp. pp. 318, 325). When Raphael's pupil



were dispersed after his death, *Giulio Romano* (1492-1546), the greatest of them, settled at Mantua, where he attained so high a reputation as an architect and painter, that Mantua has been called the 'town of Giulio Romano'. After the example of Raphael's work in the Farnesina, he composed mythological decorative paintings, which, though far inferior to their prototype, attract by the richness of the motives and sensuous magnificence of composition, and are important owing to the influence they exercised on later art. *Primaticcio* and *Niccolò dell' Abbate*, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a link between the French and the Italian Renaissance. Giulio Romano's works must also have influenced the style of *Rubens*, who spent several years at Mantua.

The traffic of the town is chiefly confined to the arcades of the *VIA SOGLIARI* (Pl. B, 3), continued westwards by the *Corso di Porta Bradella*, now *Vitt. Emanuele*, and to the *PIAZZA DELLE ERBE* (Pl. B, 3), to the E. of the former street. In this piazza, where a *Statue of Dante* was erected in 1871, are situated the principal churches.

\***S. Andrea** (Pl. C, 3), a church of imposing proportions, was begun in 1472 from designs by the Florentine *Leon Battista Alberti*, but afterwards much altered, while the present dome was not added till 1782. The white marble façade, with its spacious portico, is classic in style; adjoining it is a square tower of red brick, with an elegant octagonal superstructure and a Gothic spire.

The INTERIOR, 110 yds. in length, is covered with massive barrel vaulting, the sunk panels partly painted. The 1st chapel on the left contains frescoes by *Franc. Mantegna* (1516); the tomb of the painter *Andrea Mantegna* (d. 1506), with his bust in bronze by *Bart. di Virgilio Meglioli* (not *Verandio*); also three paintings of the *School of Mantegna*, Holy Family, Baptism of Christ, and *Pietà* (restored in 1890). — 2nd Chap. on left: Altarpiece, *Madonna enthroned and saints*, by *Lorenzo Costa* (1525; much damaged). — 1st Chap. on right: *Arrivabene*, St. Anthony admonishing a tyrant *Ezzelino* (painted in 1846). At the sides, Hell, Purgatory, and Paradise, from Dante, by *B. Pagni* (1570). — 3. *Cappella S. Longino*, on the left: Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. On the right is the sarcophagus of *Gregorius of Vianzus*. The frescoes, designed by *Giulio Romano*, represent the Crucifixion; below is *Longinus*; on the opposite side the finding of the red blood, of which the saint is said to have brought some drops to her. — The RIGHT TRANSEPT contains the monument of Bishop *Anselmi* (d. 1549), executed in 1551 by *Clementi*, a pupil of Michael Angelo. The swan is the heraldic emblem of Mantua. — LEFT TRANSEPT. Chapel on the left: (right) Monument of *Pietro Strozzi* (1529), with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). The other monument, with recumbent figure of Count *Andreasi*, was also designed by *G. Romano*. — CHOIR: Martyrdom of St. Andrew, a fresco by *Belmi*, an imitator of Correggio, in the apse. In the corner to the left of the high-altar is the kneeling figure of Duke *Guglielmo Gonzaga*, founder of the church. The Crypt, beneath the high-altar, where the drops of the red blood were preserved, contains a marble crucifix and a statue of the Madonna and Child carved in wood.

A little farther on is the *PIAZZA SORDELLO* (Pl. C, 2), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated the Cathedral, the Palazzo Vescovile, and, on the right, the former palace of the Gonzagas.

The Cathedral of *S. Pietro* (Pl. C, D, 2), with double aisles, a long transept, and two rows of domed chapels, has a baroque façade

(1756) and an unfinished Romanesque tower. The interior, skillfully remodelled from designs by *Giulio Romano*, has a fine fretted ceiling. On the left of the entrance is an ancient Christian sarcophagus, and on the right of the passage leading to the Cappella dell' Incoronata is a bust of Ant. Capriano, 1587. In the Chapel of the Sacrament (at the end of the left aisle) is an altar-piece on the right by *Paolo Farinato* of Verona, St. Martin of Tours.

The N.E. angle of the piazza is occupied by the old ducal palace of the Gonzagas, now called the \**Corte Reale* (Pl. D, 2), and partly used as barracks. Begun in 1302 by *Guido Buonacolsi*, it was afterwards altered and embellished with frescoes by *Giulio Romano* by order of *Federigo II.*

The custodian is to be found under the second large arched gateway to the left (fee 1 fr.). On the UPPER FLOOR is a large saloon containing portraits of the Gonzagas by *Bibbiena*. Then the STANZE DELL' IMPERATRICE, once hung with Raphael's tapestry (now at Vienna; copies of the hangings in the Vatican). The DINING-ROOM is adorned with allegorical figures of the rivers and lakes around Mantua; the windows look into garden on the same level. The SALA DELLO ZODIACO has allegorical and mythological representations of the signs of the zodiac by *Giulio Romano*. Napoleon I. once slept in the next room. Then three STANZE DELL' IMPERATORE, containing copies of the tapestry formerly here, painted by *Canepi*. The PICTURE GALLERY contains nothing worthy of note; to the left, by the door, a good bust of a Gonzaga by *Bernini*. The BALL ROOM (*Sala degli Specchi*) is embellished with frescoes by the pupils of *Giulio Romano*. — In another part of the palace is the charming CAMERINO ('Paradiso') of *Isabella d'Este* (p. 214); in an adjoining room her motto 'nec spe nec metu'. We observe here particularly the intarsia, the beautiful reliefs on the marble-door, and the delicate ceiling-decoration. We next pass through richly decorated rooms, some in sad disrepair: the SALA DEI GIURAMENTO DEL PRIMO CAPITANO; two rooms with wooden ceilings; a small apartment with stucco-work by *Primaticcio*; the SALA DI TROJA, with frescoes by *Giulio Romano* (much restored); the SALA DI MARMI, so called from the busts it once contained; lastly a LOGGIA, with a view of the lake. The dwarfs' apartments, adapted to the size of the inmates, are also worthy of a visit.

On the N.E. side of the palace is the *R. Teatro di Corte* (Pl. D, 2). The vaulted passage between the two leads to the Piazza della Fiera in which rises the *Castello di Corte* (Pl. D, 2), the old castle of the Gonzagas.

Part of the castle is now used as ARCHIVES (open during office-hours only; gratuity 1/2 fr.). Most of the frescoes by *Andrea Mantegna* (147), which once adorned the rooms are obliterated, but those on two walls of the CAMERA DEGLI SPOSI (first floor), which are among his finest creations, were badly restored in 1877. Three scenes on the entrance-wall represent: \*Ludovico Gonzaga meeting his son Cardinal Francesco near Rome. Above the door is a tablet with an inscription, borne by beautiful \*Putti with butterflies' wings. On the other wall is the Family of the Gonzagas with their court: on the left, Lodovico Gonzaga with his wife Barbara. On the ceiling are portraits of Roman emperors in grisaille; on the pendentives are small mythological scenes; and in the centre is an illusive painting of an apparent opening, at which Cupids and girls are listening.

To the S. of the Corte Reale, and belonging to the same imposing pile of buildings, is the church of S. BARBARA (Pl. D, 2). Over the high-altar the Beheading of S. Barbara, by *Dom. Brusasorci*. By the same master are the angel musicians on the wall to the left.

and angels with torches on the right. The organ-wings and two pictures over side-altars were painted by *Lor. Costa the Younger*.

In the vicinity to the N.W. is a vast space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the *PIAZZA VIRGILIANA* (Pl. C, 2), with a handsome arena, the *Teatro Virgiliano*, beyond which, from the parapet towards the Lago di Mezzo, a view of the Alps is obtained. Adjoining the Piazza delle Erbe (p. 215) on the N.E. is the little Piazza Broletto, from which a long vaulted passage leads to the *PIAZZA DANTE*, with a monument of the poet. In this square is the —

*Accadēmia Virgiliana di Scienze e Belle Arti* (Pl. D, 3), with a facade restored in 1891, containing frescoes, sculptures, and casts of little value. Behind it is the *Liceo*, with a *Library* (a room in the upper story of which contains, above the doors, an early work by *Hubens*, cut into two parts, representing the Gonzaga family, revering the Trinity; 1604) and the *Museum* (*Museo Civico*; Pl. C, 3).

The museum contains some very valuable antiques from Rome. By the entrance, \*336. Bust of Euripides; 2. Replica of Praxiteles's bust of *Abuleus*, the Eleusinian infernal deity, erroneously called *Virgil*; 3. *Julia Domna*; 5. Torso of *Minerva*; 12. *Mareus Anrelius*; 13. *Leda*; 16. Sarcophagus with *Medea* in relief; 25. *Faustina* (given by *Mantegna* to *Isabella Este*); \*26. Torso of *Eros* (Greek); 27. *Antoninus Pius*; 31. Greek tomb-relief, funeral supper and sacrifice; 36. Female torso; 38. *Domitian*; 42. *Hadrian*; 43. Satyr and Nymph (Greek); 46. *Matidia*; 58. Fragment of a Greek altar; 56. Sarcophagus relief, destruction of *Troy*; 60, 62. *Berberius*; 64. *Livia*(?); \*69. Sarcophagus reliefs (marriage, sacrifices, and barbarians before an emperor). In the middle: 198. Torso of *Venus*, on an altar with *Bacchic* figures; 176. Sleeping *Cupid* (modern). — In the adjoining room, on the right, the so-called 'seat of *Virgil*' and inscriptions. We now return to the hall. Window-wall, 148. Greek tomb-relief. Side-wall, 161. Attic tomb-relief; 158, 164. *Bacchic* reliefs; 174. Relief with attributes of *Jupiter*; 172. Lid of sarcophagus; 171. Sarcophagus relief, *Endymion*; 180. Torso of a warrior (Greek); 187. Sarcophagus relief, vintage; 186. Fight between Romans and Gauls; 188, 190. Roman portrait-busts; 192. *Marcus Aurelius* as a boy wearing the cap of the *Salii*; 211. Torso of *Venus*; 219. Flute-playing Satyr; 269, 276. Greek tomb-reliefs. In the centre, \*210. *Apollo*, a marble copy of a Greek bronze of the 5th cent. B.C.; below, reliefs of *Cupids*; 225. Attic sepulchral urn; 237. Youthful *Hermes* (portrait-statue). — By the wall: 281. Head of *Aphrodite*; 287. *Homer*; 309. Greek tomb-relief; 318. Sarcophagus relief, *Venus and Adonis*; 328. *Muse* as *Caryatide*; 333. *Lucius Verus*. — The lower rooms of the *Accademia* contain sculptures, including interesting busts in *racotta*, and a relief with two portraits from a chimney-piece.

The neighbouring *Museo Patrio* contains prehistoric and mediæval objects, with a few antiques.

Near the *Porta Pusterla* is *S. Sebastiano* (Pl. B, 4; no admission), the earliest Renaissance church built in the shape of a Greek cross, erected in 1459 from the designs of *Leon. Batt. Alberti*.

Outside the gate is the \**Palazzo del Tè* (Pl. A, B, 5; contracted from *Tajetto*), erected by *Giulio Romano*, and containing his frescoes and grotesques, specially interesting for the skill with which they are adapted to the size, shape, and purposes of the rooms (fee 1 fr.).

ANTECHAMBER, to the right of the entrance, Sun and Moon. 1st Room

to the left, the favourite Horses of Duke Frederick Gonzaga. 2ND ROOM \*Myth of Psyche and Bacchanalians (the latter restored, the upper paintings are in better preservation). Opposite the entrance, Polyphemus 3RD ROOM: in the lower ovals, Fishing, Market-place, Gladiatorial combats etc. On the ceiling, mythological and symbolical subjects, and representation of the zodiac. 4TH ROOM: Fall of Phaëton and many smaller pictures also imitations of ancient busts. Then a fine open \*LOGGIA, and several rooms with beautiful friezes in stucco (Triumphal procession of Emp Sigismund, and Children) by *Primiticcio*; next the *Sala de' Giganti*, extolled by Vasari, with walls fantastically adapted to the painting, which was executed chiefly by *Rinaldo Mantovano*, but has been much restored (representing the Fall of the Giants, figures 14 ft. in height). Lastly several CABINETS, with charming Raphaelite decoration, and an oblong bath-room with shell-ornamentation.

On the other side of the garden is the *Casino della Grotta*, with its exquisite little rooms and its grotto encircling a small garden.

*Giulio Romano's House*, and the *Pal. della Giustizia* built by him, with its colossal Hermæ, are No. 14, Via Carlo Poma (Pl. A, B, 4).

From Mantua to Cremona, see p. 178. Tramways to Brescia (p. 185), Asola, Viadana (p. 184), and Ostiglia.

FROM MANTUA TO MONSELICE, 52½ M., railway in 2½-3¼ hrs. (fare 9 fr. 50, 6 fr. 65, 4 fr. 30 c.). At (24 M.) Cerea we join the Verona and Rovigo line (p. 213), which we follow to Legnago (p. 213).

37½ M. Montagnana (*Arena*; *Trentino*), a town of 3200 inhab., the well-preserved mediæval fortifications of which with its pinnacled walls and towers amply repay a visit. In the picturesque Piazza stands the Gothic *Cathedral*, with Renaissance door and choir, two altar-pieces by Buonconsiglio (1511 and 1513; retouched), etc. The neighbouring *Pal. del Municipio* is ascribed to Sammiceli and contains a painting by Buonconsiglio in the large hall (spoiled by restoration). Near the Porta S. Zeno is the *Pal. Pisani*, containing a chapel with the tomb of the Venetian admiral Pisani 41 M. Saletta; 45 M. Ospedaletto Euganeo.

47½ M. Este (*Albergo Centrale*), the ancient *Ateste*, at the S. foot of the Euganean hills, contains the extensive, but now ruinous ancestral residence of the House of Este (p. 317), a spacious piazza surrounded with arcades; the *Porta Vecchia* with a clock-tower; the *Museo Civico* in the church of S. Francesco (containing several interesting Roman inscriptions); the *Museo Euganeo Preistorico* (with a valuable collection of antiquities); the *Cathedral*, of elliptical plan with a lofty choir (with painting by Tiepolo); and the church of *S. Martino*, with a leaning tower. The *Casa Benvenuti* (visitors ring) commands a view of the Alps, and the clear weather of the Apennines. — From Este to Arquà Petrarca, see p. 314.

52½ M. Monselice, station on the Padua and Bologna line (p. 315).

The train crosses the Po beyond (32 M.) Borgoforte, the fortifications of which were blown up by the Austrians in 1866. — 33½ M. Ponte di Borgoforte. — 34 M. Motteggiana. — 37 M. Suzzara.

FROM SUZZARA TO PARMA, 27½ M., railway in 1½-2 hrs. (fares 5 fr. 3 fr. 50, 2 fr. 50 c.). The chief station is (8 M.) Guastalla (*Alb. Leon d'Oro*), a small town near the Po, with 2600 inhab., which in the 16th cent. gave its name to a principality of the Gonzagas, Dukes of Mantua, who became extinct in 1746. In the market-place is the bronze Statue of Ferdinand Gonzaga (d. 1557 at Brussels), by *Leone Leoni*. From Guastalla to Reggio see p. 304. — 27½ M. Parma, see p. 304.

FROM SUZZARA TO FERRARA, 51 M., railway in 2½-3¼ hrs. The chief station is (30 M.) Sermide. — 51 M. Ferrara, see p. 317.

42 M. Gonzaga-Reggiolo; 46½ M. Rolo-Novodi-Modena. — 54 M. Carpi (*Leone d'Oro*, in the market-place), a town of 600 inhab., with an old *Palace*, which from the 14th cent. was the re-



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Metri







idence of the *Pio* family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome *Palace Court* (in the chapel frescoes by Bernardino Losco), and began the *New Cathedral* in the Piazza after plans by Baldassare Peruzzi (ca. 1514). In the interior, to the left, a Christ by Begarelli, two statues by Prospero Clementi, and a pulpit of the 11th century. The *Loggia* on the other side of the Piazza, the *Colonnades*, and the fortifications also testify to the taste and energy of this prince, who was expelled by Charles V. in 1525. A street leads from the Loggia to the Franciscan church of *S. Niccolò*, founded in 1493. Behind the palace is the early-Romanesque *Old Cathedral* (*Chiesa sagra*), of which the choir and tower alone remain. The ancient portal has been inserted in the façade designed by Peruzzi.

58 M. *Soliera*; 61 M. *Villanova*. — 63 M. *Modena* (p. 311).

### 36. From Verona to Venice. Vicenza.

71½ M. RAILWAY in 1¾-4 hrs. (fares 13 fr. 15, 9 fr. 20, 5 fr. 90c.; express fr. 45, 10 fr. 10 c.). Finest views generally to the left.

*Verona* (Porta Vescovo), see p. 201. The line, which runs parallel with the *Cologna-Veneta* steam-tramway (p. 213) as far as *Bonifacio* (see below), leaving *S. Michele* (p. 213) on the left, traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches. — 4 M. *Martino*, with the handsome *Villa Musetta*, amidst cypresses; ½ M. *Vago-Zevio*. — The mineral springs of (7½ M.) *Caldicero*, which attract visitors, were known to the Romans.

A branch of the tramway mentioned above runs hence to *Tregnago*, whence we may visit the *Tredici Comuni*, once a German 'enclave' on Italian soil on the S. slope of the *Monti Lessini*, between the valley of the *Adige* and the *Val d'Astico* (p. 223). The chief village is *Giazza*. Numerous hills; a rocky defile (*Ponte di Veja*); basaltic cliffs near *Vestena*.

We next pass *Soave*, once belonging to the Scaligers, on the slope to the left, presenting a good picture of a mediæval fortified town.

12½ M. *S. Bonifacio*. On a hill to the N. is *Monteforte*. Arcôle, ½ M. to the S., was the scene of the battles of 15-17th Nov., 1666, between the Austrians under Alvinczy and the French under Laparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo*; a steam-tramway plies from the station to the village, 4½ M. to the S., at the W. base of the volcanic and wooded *Monti Berici*. — 2 M. *Montebello Vicentino*. Beautiful view towards the mountains. The handsome château belongs to Count Arrighi. To the left, on the hill, the ruined castle of *Montecchio* (p. 223); then (25 M.) *Therelle* (steam-tramway to *Valdagno* and to *Arzignano*, see p. 223).

30 M. *Vicenza*. — Hotels. °ROMA, Corso Principe Umberto, near the Piazza Castello, with trattoria and small garden, R., L., & A. from 2½, omn. ¾ fr., — RE GAROFANI, well spoken of; GRAN PARIGI, R. & A. 1½, omn. ½ fr., both in the Via delle Due Rote, a side-street of the Corso; CAVALLETTO, Piazza delle Biade; QUATTRO PELLEGRINI, Corso Principe Umberto.

Cafés. *Nazionale*, in the Corso; *Garibaldi*, Piazza de' Signori; *Brugger's Birreria*, with garden, Via Piancoli, by the Ponte S. Michele.

Cab from station to town 75 c.; first hr. 1½, each additional hr. 1¼ fr.

The cars have recently ceased running on the TRAMWAY lines shown on our plan.

*Vicenza*, the ancient *Vicetia*, capital of a province, with 24,300 inhab., lies at the N. base of the *Monti Berici* (p. 219), on both sides of the *Bacchiglione*, at its confluence with the *Retrone*. Although closely built, the town possesses many interesting palaces, to which, with the picturesque environs, a short visit may profitably be devoted.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a SCHOOL OF PAINTING, which, though it was strongly influenced by Mantegna (born here in 1431, but active in Padua and Mantua alone), and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was *Giovanni Speranza*, who, however, was soon surpassed by *Bartolommeo Montagna* (1450-1523). The gallery and the churches (Cathedral, S. Corona, S. Lorenzo) of Vicenza contain works by the latter, and he is represented at Padua and Verona also. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Dürer, boldly defined. His son, *Benedetto Montagna*, was unimportant, but his contemporary *Giovanni Buonconsiglio* (d. 1530), resembling the Venetians both in conception and colouring, has produced some pleasing works (e.g. the *Pietà* in the Museum, p. 221, and the *Madonna* at S. Rocco, p. 222). In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of ARCHITECTURE, having given birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice, but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, 3); near which rises a monument to Garibaldi by Ferrari, erected in 1887. On the left is the *Palazzo Muzzan*; to the right, in the S.W. angle of the Piazza Castello, is the *Casa del Diavolo* (*Pal. Giulio-Porto*), a large unfinished palace by Palladio, with two stories united by a row of Corinthian columns with a rich cornice. We follow the long CORSO PRINCIPE UMBERTO. On the left is the new church of *S. Filippo Neri* (Pl. B, 3), opposite which is the *Palazzo Loschi*, with a Bearing of the Cross described as an early work of Giorgione (fee ½ fr.). — The next cross-street on the right leads to the **Duomo** (Pl. B, 3), consisting of a broad and low nave with wide vaulted arches, side-chapels in place of aisles, a choir much raised and covered with a dome, and a crypt below it. To the right in the piazza is the *Vescovado*, or episcopal palace, a handsome Renaissance building (1543), the court of which to the right contains an elegant little early-Renaissance arcade (1494). The piazza is embellished with a *Statue of Victor Emmanuel II.*, by Benvenuti, erected in 1886.

We may proceed hence direct by the *Via Garibaldi*, or we may continue to follow the *Corso* (where No. 2140 on the right, *Pat. Trissino*, now *Porto*, by *Scamozzi*, 1588, deserves notice), and go through the *Via del Monte*, to the right (opposite which is the *Via Porti* with numerous palaces), to the handsome *PIAZZA DE' SIGNORI*, with two columns of the Venetian period. Here rises the **\*Basilica Palladiana** (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549, are one of *Palladio's* earliest works. On the first floor is a large hall with a finely vaulted wooden roof (not always open). The slender red tower is 265 ft. in height. Adjacent is the *Tribunale*. — Opposite the Basilica is the *Palazzo Municipio*, formerly *del Capitano*, also by *Palladio* (1571), adjoining which is the *Monte di Pietà* (1553 and 1620). — By the Basilica rises a *Statue of Palladio* in marble, by *Gajassi* (1859).

We return to the *Corso*, in which, to the left, is the *Pal. Schio*, Gothic, with Renaissance portal. — On the left, at the E. end of the *Corso*, is the *Casa di Palladio*, with façade once painted. We next reach, on the right, in the *Piazza Vittorio Emanuele*, the —

**\*Museo Civico** (Pl. C, 2), established in the *Pat. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848, but restored in 1855 (open daily 11-2, free; 9-11 and 2-4, fee 1/2-1 fr.).

GROUND FLOOR: Roman antiquities from an ancient theatre. — The UPPER FLOOR contains the **\*Pinacoteca**. Ante-chamber: 1. *Tiepolo*, Madonna; 2. *Jac. Bassano*, Senators before the Madonna; opposite, no number, *Strozzi*, Christ with Simon the Pharisee. The cabinets contain ancient terracottas and bronzes, mediæval coins, etc. — Room I: (right) 17. *Cignaroli*, Madonna and Child worshipped by saints; \*6. *Van Dyck*, The four ages. — Room II. Entrance-wall, 38. *Titian*, Resurrection of Christ; opposite, 10. *Girol. Mocetto*, Madonna; 12. *Paolo Veronese*, Madonna and two saints (injured). — Room III. Entrance-wall, *Antonello da Messina*, 16. Portrait (copy), 17. *Ecce Homo*; 22. *School of Perugino*, Marriage of the Virgin; 20. *Marco Palmezzano*, Pietà; 18. *Cima da Conegliano*, Madonna in an arbour, the earliest signed work of this master (1489, tempera); beside the window, 10. *Byzantine* (attributed to *St. Luke* by an inscription), Madonna and Child; 31. *Amberger* (or *Memling?*), Portrait; 3. *Memling?*, Crucifixion, with saints and monks; opposite the window, 28. *Paolo da Venezia*, Altar-piece (1333). — Room IV. contains the chief works of the *Vicenza School*. *Montagna*, 2. Madonna and four saints, with predella, 3. Adoration of the Child, both early works, in tempera; 5, 6. *Montagna*, Madonnas; 8. *Montagna*, Presentation in the Temple; 17. *Montagna*, Madonna between SS. Onuphrius and John the Baptist; *Buonconsiglio*, 21. St. Catharine, \*22. Pietà, an early work in tempera, very impressive; 23. *Speranza*, SS. Jerome and Thomas worshipping the Virgin; 24. *Fogolino*, Adoration of the Magi (much damaged). — V. Room. Portraits. — The following rooms contain engravings; in the last hut one, fine glass from Murano; in the last, drawings and manuscripts of *Palladio*. — On the other side of the ante-room are rooms with inferior pictures; one of them (usually closed) contains water-colours by *Tito Perlotto* (d. 1858), of *Vicenza*. — The NATURAL HISTORY COLLECTION contains valuable fossils: a fish, a palm, a crocodile, etc., most of them found near *Vicenza*.

In the vicinity is the **\*Teatro Olimpico** (Pl. C, 2; custodian to the left, behind the theatre, *Leva degli Angeli*, No. 987; fee 1/2 fr.)



designed by *Palladio*, completed in 1584, after his death, and inaugurated by the performance of the 'Œdipus Tyrannus' of Sophocles. *Palladio* adhered generally to the precepts of *Vitruvius* as to the construction of ancient theatres, but the building is far from being a mere imitation. The perspective of the stage is curiously deceptive. The orchestra in front of it is 5 ft. below the seats of the audience.

Returning to the Corso, we follow the first cross-street on the right to **Santa Corona** (Pl. C, 2), a Gothic church in brick with a plain Lombardic façade.

Entrance-wall: fresco by *Speranza*, Madonna and donor; 2nd altar on left, Five saints by *Bart. Montagna*, beside it Angels by *Speranza*, frescoes 3rd altar on left, S. Antonio giving alms, by *L. Bassano*; 4th altar, Madonna of the 14th cent., with angels by *Fogolino* (ca. 1530); 5th altar, \*Baptism of Christ by *G. Bellini*, in a fine frame, a late work (about 1510).

A street opposite, a little to the right, leads to **Santo Stefano** (Pl. C, 2); in the left transept, \**Palma Vecchio*, Madonna with SS. Lucia and George, an admirable example of his middle period.

Opposite, at the corner to the left, stands the *Pal. Thiene*, the front designed by *Palladio*, the back part (*Banca Popolare*), facing the Via Porti, being an early-Renaissance structure. Opposite to it rises the imposing **PALAZZO PORTO-BARBARANO** (Pl. C, 2) by *Palladio* (1570), and farther on, to the left, is the Gothic *Pal. Porto-Colleoni* (Pl. C, 2), with a handsome portico. Retracing our steps to the Corso, we turn to the right into the Via S. Lorenzo in which stands the **PALAZZO VALMARANO** (Pl. B, 2), by *Palladio*. At the end of this street is the fine Gothic church of **S. Lorenzo** (Pl. B, 2), containing the tomb of *Bart. Montagna* (p. 220), who painted the altar-piece on the 3rd altar to the right: SS. Lorenzo and Vincenzo.

In the W. part of the town is **S. Rocco** (Pl. A, 2), with a high-altar piece by \**Buonconsiglio*, Madonna enthroned with SS. Sebastian, Bernard Peter, and Paul, prominent by its colouring (1502).

The route to the pilgrimage-church of Madonna del Monte **MONTE BERICO** is either through the Porta S. Giuseppe (before passing through which we observe the Ponte S. Michele, Pl. C, crossing the Retrone, by *Palladio*); or to the right from the railway station, past *Villa Arrigoni* (Pl. C, 4) and across the railway, to the arcade leading to the church. This passage, which rests on 16 pillars, and is 715 yds. long, was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villa and the Austrians. At the cross-roads (Pl. E, 6) a fine \*View obtained of the town and the Venetian Alps. The church of **Madonna del Monte** (Pl. C, 6), a little farther up, is in the form of a Greek cross with a dome. The present left transept was the original church (1428); over the altar to the right of the high-altar: \**Bart. Montagna*, Mourning over the body of Christ (1500). The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *P. Veronese* (1572), torn to pieces in 1848, b



restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right of it is *Il Genio dell' Insurrezione*, a statue dedicated to them by the municipio of Vicenza (tolerable tavern).

From the above-mentioned cross-roads a road leads to the E. along the hill (comp. Pl. C, D, 5), from which a (2 min.) foot-path diverges to the right, passing the *Villa Fogazzaro* and the *Villa Valmarana* (with frescoes by Tiepolo), to the famous, but now dilapidated \**Rotonda*, or *Villa Rotonda Palladiana* (Pl. D, 5), which lies 10 min. farther on at the E. base of Monte Berico. It is a square building with Ionic colonnades surmounted with pediments. In the centre is a circular domed hall. Admission by the door of the farm, to the right of the main entrance (knock; fee  $1\frac{1}{2}$  fr.). — The return may be made by the high-road or (preferably) by the same way as the arrival.

The *Cimitero*, to the N.E. of the town (viâ Borgo Scroffa, Pl. D, 1), contains the tomb of Palladio (d. 1580).

FROM VICENZA TO RECOARO, 27 M. Steam-tramway to Valdagno, 20 M., 2 hrs. (fares 2 fr. 40, 1 fr. 20 c.), starting near the railway-station. Principal stations: 5 M. *Tavernelle* (p. 219); 7 M. *Montecchio Maggiore* (Alb. d'Oro), with 3800 inhab. and the imposing *Villa Cordellina* (frescoes by Tiepolo; to the right), commanded by two ruined castles; 8 M. *S. Vitale*, whence a branch-line goes to *Arzignano* ( $11\frac{1}{2}$  M., in  $1\frac{1}{4}$  hr.). 20 M. *Valdagno* (870 ft.; *Alb. Alpi*), a small town with 2100 inhabitants. — Hilly roadence (7 M.; carr. in  $2\frac{1}{4}$  hrs.) to the chalybeate Baths of Recoaro (*Giorini, Reale Stabilimento*, at the springs; *Europa, Trettenero, Tre Corone*, in the village), visited annually by 7-8000 persons. Beautiful excursions. The Vicentine section of the Italian Alpine Club has published *Guida Alpina di Recoaro* and has established a station for guides here.

A RAILWAY (20 M., in 1 hr.; fares 3 fr. 35, 2 fr. 40, 1 fr. 50 c.) runs from Vicenza to the N. by (8 M.) *Dueville* and (14 M.) *Thiene* (Alb. della *Stella d'Oro*), with a château containing frescoes by *P. Veronese*, to *Schio* (665 ft.; *Stella d'Oro*), a town with 7400 inhab. and extensive wool-tories. The largest of these belongs to Sign. A. Rossi, who has founded a workmen's colony, rebuilt the church of *S. Antonio Abbate*, and erected a statue of a Weaver (by Monteverde). The cathedral of *S. Pietro* is of the 18th century. The cemetery is worthy of a visit. Schio is a good starting-point for excursions. — From Schio a steam-tramway runs N. to (4 M.) *Arsiero*, the chief place in the *Val d'Astico* (road from *Arsiero* to *Caldonazzo* to *Pergine* and *Levico*, see p. 18); another to the W. to (4 M.) *Torre*, whence a good road ascends the valley of the *Leogra* to the *Isola del Pian della Fugazza*, the boundary between Italy and Tyrol, and then descends the valley of the *Leno* to *Rovereto* (25 M. from *Torre*; p. 18). From Vicenza to *Treviso*, see p. 232.

Between Vicenza and Padua are ( $34\frac{1}{2}$  M.) *Lerino* and (40 M.) *Montebelluna di Granfion*. To the S. the *Monti Euganei* (p. 315).

49 M. *Padua*, see p. 224. From *Padua* to *Venice* viâ *Fusina*, see p. 231.

To the left, as the train proceeds, are seen the distant Tyrolean Alps. At ( $52\frac{1}{2}$  M.) *Ponte di Brenta* we cross the *Brenta*. —  $58\frac{1}{2}$  M. *Do* (p. 231). — Near (61 M.) *Marano* an arm of the *Brenta* is crossed.

66 M. *Mestre* (*Railway Restaurant*), a town with 4500 inhab.,

is the junction for the lines vià Treviso and Udine to Trieste (R. 40) and vià Portogruaro to Casarsa and to Udine (p. 291), and of the steam-tramway to (3½ M.) *Malcontenta* (p. 231). — *Venice*, rising from the sea, now comes into view. The train passes *Fort Malghera* on the left, and reaches the *BRIDGE* (222 arches of 30 ft. span; length 2½ M.), by which the train crosses the *Lagune* in 8 minutes.

71½ M. *Venice*, see p. 234.

### 37. Padua.

**Arrival.** Padua has two stations: the *Principal Station*, outside the *Porta Codalunga* (Pl. D, 1), and the *Stazione S. Sofia* (Pl. E, 3), for the lines to Fusina and Venice (p. 231) and to Pieve (p. 231).

**Hotels.** *FANTI STELLA D'ORO* (Pl. a; D, 3), *Piazza Garibaldi*, R., L., & A. 3-4, B. 1½, déj. 3, D. 4, omn. ¾ fr.; *CROCE D'ORO* (Pl. b; D, 4), *Piazza Cavour*, R., L., & A. 2½-3 omn. ¾ fr.; each with good *trattoria*. — Also several modest inns, some of them without cuisine ('*hôtel garni*', '*locanda*').: *AQUILA NERA* (Pl. c; D, 4), *Piazza Cavour*; *PARADISO*, adjoining the *Hôtel Fanti*; *DUE CROCI BIANCHE*, beside *S. Antonio*; *ALBERGO DEL SOLE D'ORO*, *Via S. Matteo* 1150 (Pl. C, D, 3); *SPERANZA*, near the station.

**Cafés.** \**Pedrocchi* (Pl. C, P; D, 4), opposite the University, an imposing edifice with marble halls and columns; *Posta*, opposite *Pedrocchi's*. *Vittoria*, *Piazza Unità d'Italia*. — **Restaurants** at the hotels (see above) *Gasparotto*, in the *Via S. Canziano*, near the *Piazza delle Erbe* (Pl. C, D, 4) *Stati Uniti*, *Via Maggiore* 702. — **WINE** at *Guerrana's*, at the corner of the *Piazza Garibaldi* (Pl. D, 3).

**Cabs.** '*Broughams*' with one horse: to or from the station 1 fr., luggage 40 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c., at night 25 c. more.

**Tramway** from the main station through the principal streets to *S. Croce* (10 c.). — **OMNIBUS** from the main station to the *Piazza Cavour* (Pl. D, 4).

**Bookseller.** *Libreria all' Università*, in the University (p. 230). — **Post Office** near the *Piazza Cavour* (Pl. D, 4).

**Sights.** Walk from the station (Pl. D, 4), which lies 7 min. to the N. of the town, straight through the *Porta Codalunga* (Pl. C, 2); then to the left past the church of *I Carmini* (p. 229; \**Scuola* adjacent) to the *Ponte Molino* and the *Strada Maggiore*; through the latter to the *Piazza del Unità d'Italia* (p. 230), and to the left to the *Piazza dei Frutti*; through the *Sala della Ragione* (p. 230) to the *Piazza delle Erbe* (p. 230), with the *Café Pedrocchi* on the left; turn to the right to the *Strada di S. Lorenzo* and (where there is a direction '*al Santo*') again to the right into the *Selciato di S. Antonio* (Pl. D, 4, 5) leading to the \**Santo* (p. 226; *Scuola S. Giorgio*, *Museo Civico*) and to *S. Giustina*; then back to the *Café Pedrocchi*, pass it, and cross the *Piazza Cavour* and *Piazza Garibaldi* to the right to the \**Eremitani* (p. 228) and the \**Madonna dell'Arena* (p. 228).

*Padua*, Ital. *Padova*, Lat. *Patavium*, the capital of a province with 47,300 inhab., lies on the *Bacchiglione*, which flows through in several branches. Its tortuous streets are generally flanked with low and narrow '*Portici*' or arcades, but the chief thoroughfares have recently been widened by the removal of the portici on one side. Some of the numerous bridges over the different arms of the river date from the Roman period.

Padua traces its origin to Antenor, the mythical King of Troy, brother of Priam, and under Augustus was the wealthiest town in Upper Italy. All the ancient monuments were afterwards destroyed during the immigration of the barbarian hordes. In the middle ages the town sided with

the Guelphs, and in 1318 it appointed *Jacopo da Carrara* to the Signoria. The princes of this family were much harrassed by the Scalas of Verona and the republic of Venice, and at length succumbed in 1405, when Padua was annexed to Venetia. The University, founded by Bishop Giordano in 1222, and extended by Emp. Frederick II. in 1238, rendered Padua a very famous seat of learning throughout the middle ages.

In the HISTORY OF ART Padua is also an important place, its reputation as the chief seat of Italian learning having attracted many artists. The Florentine masters *Giotto*, *Donatello*, *F. Lippi*, and *Uccello* found abundant occupation here. The native artists were introduced to the antique by the classical scholars; and the school of art founded here by *Squarcione* in the first half of the 15th cent. exhibits a peculiar *doctrinaire* character. *Squarcione*, though not a professional artist, made a valuable collection of works of art during his travels, and employed young artists to make drawings from these models. The greatest Paduan master was *Andrea Mantegna* (p. 214), and the school materially influenced that of Venice. The austere style peculiar to the Paduan pictures is perhaps due to the *doctrinaire* training of the artists and to the severe, Albrecht-Dürer-like character of Mantegna. A distinguishing characteristic of the school is its predilection for richness of decoration, for which *Squarcione's* collection doubtless supplied abundant models.

\***S. Antonio** (Pl. D, E, 5), the sepulchral church of St. Anthony of Padua (d. 1231; an associate of St. Francis of Assisi), commonly called '*Il Santo*', was begun in 1231; the principal part was completed in 1307, and the remainder in 1475 (when the domes were raised). The church was restored in 1749 after a fire. This huge structure with its six domes is 126 yds. long, 60 yds. across the transepts, 336 yds. in circumference, and 123 ft. high in the centre. The combination of the elaborate Byzantine dome (after the style of St. Mark's at Venice) with the Gothic basilica produces an effect that can hardly be styled happy.

In the lunette over the PORTAL: SS. Bernardino and Antonio holding the monogram of Christ, a fresco by *Mantegna* (1452).

The Interior has been whitewashed. The nave and aisles are borne by twelve pillars; the semicircular choir has eight clustered columns, an ambulatory, and a series of eight chapels. — On the entrance-wall, to the right, is the tomb of Ant. Trombetta, with a bronze bust of the deceased by *Riccio* (1522). On the right and left near the beginning of the nave are two bēnitiers, with statuettes of John the Baptist and Christ, by *Tiz. Aspetti* (16th cent.).

RIGHT AISLE. By the 1st pillar a \**Madonna* enthroned with SS. Peter, Paul, Bernard, and Anthony, an altar-piece by *Antonio Boselli* of Bergamo. — 1st Chapel: Altar with bronze reliefs below by *Donatello*, representing the miracles of St. Anthony; on the left the sarcophagus of General Gattamelata (p. 227), and on the right, that of his son.

RIGHT TRANSEPT. *Cappella S. Felice*, formerly *S. Jacopo*, erected in 1372, restored in 1773, with a fine altar of 1505, and \**Frescoes* by *Altichieri* and *Jac. Avanzi* (1376), chief representatives of the earlier Verona School. Behind the altar a Crucifixion, in three parts. In the lunettes above and in the side-walls, scenes from the legend of St. James.

LEFT TRANSEPT. \**Cappella del Santo*, a florid Renaissance edifice begun by *Giov. Minello* after *Riccio's* design (1500) and continued by *Jac. Sansovino* and *Falconetto*, with four columns in front, and two elegant corner-pillars with reliefs by *Matteo* and *Tommaso Gauro*; between the arches are the Evangelists. Walls embellished with nine reliefs of the 15th cent., Scenes from the life of St. Anthony: (beginning to the left of the altar) 1. Ordination of St. Anthony, by *Antonio Minello* (1512); 2. Murder of a woman, afterwards resuscitated by the saint, by *Giovanni Ventone*; 3. Resuscitation of a youth, by *Girolamo Campagna*; 4. Resusci-

ation of a suicide surrounded by women, by *Jac. Sansovino*; 5. Resuscitation of a child, begun by *Minello*, completed by *Sansovino* (1528); 6. 7. *Tullio Lombardo* (1525), Discovery of a stone in the corpse of a mise instead of a heart, and Cure of a broken leg; 8. Miracle with a glass begun by *Gian Maria da Padova*, finished by *Paolo Stella* (1529); \*9. St. Anthony causes a child to bear witness in favour of its mother, by *Antonio Lombardo* (1505; beautiful, but somewhat cold, and inspired by a study of Greek sculpture). The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra borne by angels in marble. Beautiful white and golden \*Ornamentation of the vaulting. To the right, in the ambulatory, is the early-Renaissance tomb of the jurist *Raffaello Fulgoso* (d. 1427). Behind is the *Cappella del B. Luc Belludi*, with frescoes by *Giusto Padovano* (1382; retouched).

LEFT AISLE. Adjoining the Cap. del Santo is the monument of the Venetian Admiral *Caterino Cornaro* (d. 1674), with two figures as supporters, two prisoners in fetters, and his life-size statue by *Giusto le Curti*; to the left is the monument of the jurist *Antonio Roselli* (d. 1466), in the early Renaissance style, probably by *Bart. Bellano*, of Padua, a pupil of Donatello.

CHOIR. The marble screen was designed by *Donatello*; on its inner side are twelve reliefs in bronze, from the Old Testament, ten by *Bart. Bellano* (1484-88), two (\*David before the Ark, \*Judith and Holofernes; the 3rd and 5th to the left) by *Andrea Riccio* (1507). The full-length portrait of St. Anthony, by the exit on the left, is said to be the best likeness. The symbols of the four Evangelists below the organ, also the angels with musical instruments, and the two reliefs on the altar (Miracles of St. Anthony) are by *Donatello*. By the altar is a bronze \*Candelabrum, 11½ ft. high, by *Andrea Riccio*, with a variety of Christian and heathen representations (1507-16). The \*Crucifix in bronze, with the Virgin and the twelve apostles, is by *Donatello*; the marble work is attributed to *Girol. Campagna*. Above the door at the back of the ambulatory is a terracotta relief of the Entombment, by *Donatello* (badly placed; opposite is the Sanctuary, see below).

NAVE. By the 2nd pillar on the left, \*Monument of *Aless. Contarini* (d. 1553), Venetian general, with six slaves as supporters. By the opposite pillar (2nd on right), the simple and chaste monument of *Cardinal Pietro Bembo* (d. 1547); by the 4th pillar on the left, monument of the Venetian admiral *Hieron. Michael* (d. 1557).

The SACRISTY contains mosaics in wood executed from *Squarcione's* designs by *Lor. and Cristof. da Lendinara*. The marble decoration is by *Bart. Bellano* (1469-72). — The adjoining *Cappella del Capitolo* contains some fragmentary frescoes by *Giotto*.

The GOTHIC CLOISTERS, entered from the S. aisle, with their wide and lofty pointed arches, contain many ancient tombstones.

The SANCTUARY (adm. 3½ fr.), added to the church in 1690, contains a collection of admirable \**Goldsmith's Work* of the 15th and 16th cent., including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

The *Scuola del Santo* (Pl. D, E, 6), on the S. side of the Piazza del Santo, the hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes from the life of the saint, like those in the Capp. del Santo (p. 225). Three of them are by *Titian* (1511), who had settled in Padua probably in consequence of the depressed state of Venice after the war with the League of Cambrai (1508). Written catalogue. Best light in the afternoon; fee 50 c.

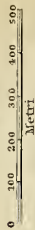
By the entrance, to the right: \*I. *Titian*, St. Anthony giving speech to an infant to enable it to prove its mother's innocence; II. & III. *Don. Campagnola*; IV. by an unknown early Paduan master; V. by pupil of *Titian*; VI. by *Giov. Contarini*; VII & IX. by *Girol. del Santo*; VIII. & X. by *Filippo da Verona*; XI. *Titian*, Jealous husband, who beheads his wife; in the background St. Anthony promises her resuscitation.



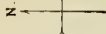


# PADOVA.

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Tramways



Stazione  
ferroviaria

Venezia

Fusina  
(Venezia)

Gazometro

Strada di Circonvallazione  
Canale Pioveso

Madonna  
dell'Arena

Dogana  
Arena

Caserna  
Eremitiani

Ermitiani

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o the penitent; \*XII. *Titian*, A youth, who has struck his mother in anger, punishes himself by cutting off his own foot, while the mother calls upon St. Anthony; XIII. & XIV. disfigured; XV. painted in 1775; XVI. also by a later artist; XVII. by *Dom. Campagnola*.

The adjacent **Cappella S. Giorgio** contains twenty-one \*Frescoes by *Jacopo Avanzi* and *Altichieri* (1377).

To the right, below, Legend of St. Lucia; above, Legend of St. Catherine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light best.

In front of the church rises the equestrian \***Statue of Gattamelata** (*Erasmus da Narni*; d. 1443), general of the army of the Republic of Venice in 1438-41, by *Donatello*, the first great specimen of bronze-casting of the modern Italian period, completed in 1453 (comp. p. 230).

To the right of the Scuola del Santo is the **Museo Civico** (Pl. D, 6), rebuilt in 1881 by *Boito*, with a fine façade and staircase, containing the civic *Library*, *Archives*, and *Pinacoteca* (fee).

In the CLOISTERS are columns, friezes, and other remains of a Roman temple, excavated near the Café Pedrocchi (see p. 224); also numerous Roman tombstones, the \*Monument of the *Volumnii* (discovered at Monselice 1879), mediæval coats-of-arms, memorial stones, etc.

On the upper floor, to the left, is the **MUNICIPAL PICTURE GALLERY**, containing numerous paintings, though few of importance. No. 1215, a *Madonna* by *Romanino*, is the gem of the collection.

We first enter the **SALA EMO-CAPODILISTA**: entrance-wall, to the left, *Girol. da Santa Croce*, *Madonna* in clouds; to the right, 127. *Girol. da Santa Croce*, Holy Family with God in glory; 36. *Fr. Morone*, *Madonna and Child*; opposite the windows, 50. *Bonifazio*, Adoration of the Child; 1. *School of Palma Vecchio* (forged signature), *Madonna and Child*, with donors; 29. *Vincenzo Catena*, *Madonna* with saints, and worshipping priests, early work; 12. *School of Lotto*, *Madonna*, SS. John the Baptist and Catherine, and donor; \*18. *Marco Basaiti*, *Madonna* worshipping the Child, between SS. Peter and Liherale; 3. *Boccaccino*, *Madonna* and two saints; 8. *Bonifazio II.*, *Madonna* and four saints; 275. Attributed to *Titian* (iris *Bordone* according to Morelli), Christ meeting his mother (much injured); 106. *Boccaccino*, St. Agatha. — The FIVE ADJOINING ROOMS, to the left, contain the collection presented by Count Cavalli in 1890. Room I: entrance-wall: 1370. *Paris Bordone* (?), Christ and the Virgin; 1422. *Rogier van Weyden*, Pietà; 1423. *Previtali*, *Madonna* and donor. Room II: to the right, 1387. *Ercolo de' Roberti*, Mythological scene; 1411. *Vinc. Catena*, *Madonna* and two saints. Rooms III & IV. Drawings, engravings, etc.; also small collection of gems. Room V. Sculptures, etc. At the window, Virgin Mary, 2 Mary Magdalen, half-figures by *Riccio* (1530; from S. Canonica). — PASSAGE TO LARGE HALL: 1. *Ant. Bonazza*, Pietà, in Carrara marble. — The corridor to the right contains a small collection of majolica, ceramics, church plate, etc. — LARGE HALL: End-wall, Flemish tapestry representing a procession of knights. Opposite the entrance, *Dom. Campagnola*, Beheading of the Baptist; 975. *Dom. Campagnola*, Baptism of a saint before the *Madonna*. — III. HALL: 710. *Garofalo*, Holy Family; 770. *Luianino*, Last Supper (1513); 659. *Torbido*, Half-length portrait of a youth with a wreath (injured); 654. *Tiepolo*, St. Patrick, Bishop of Ireland, healing a sick man; 300. *Galeazzo Campi* (attributed to *Boccaccino*), *Madonna*; \*5. *Romanino*, *Madonna*, large altar-piece in a handsome frame from *Sanjustina* (1513); 568. Style of *Paolo Veronese*, Martyrdom; 582. *Luca Fighi*, St. Justina; 765. *Romanino*, *Madonna* and Child, with two saints (1); 615. *Petrus Paulus Sassoferato*, *Madonna* between SS. Sebastian and Peter (1497). — BOTTACIN COLLECTION: Water-colours and sculptures; ar-

ticles once belonging to Emp. Maximilian of Mexico. — **CABINET OF COINS** Complete and valuable collection of coins and medals of Padua. Then room with modern paintings and sculptures. — **LIBRARY:** Books relative to Padua. — **ARCHIVES:** Original documents concerning the canonisation of SS. Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petrarческа' etc. We return by a passage containing antiquities discovered at and near Padua and some Egyptian antiquities.

In the Via del Santo, No. 3950 (E. of S. Antonio), in a neglected garden, stands the dilapidated *Palazzo Giustiniani* (Pl. E, 5), built by Falconetto in 1524, with interesting frescoes and stucco-work.

**Eremitani** (Pl. D, 3), an Augustine church of the middle of the 13th cent., judiciously restored in 1880, a long building with painted vaulting of wood, contains \***FRESCOES** by *Andrea Mantegna* and his contemporaries of the school of *Squarcione*, which are among the most important examples of Northern Italian art.

On the right and left are two Gothic monuments of Princes of Carrara the ancient lords of Padua, in a style peculiar to this town. By the entrance-wall are two painted altars of terracotta, probably by *Giov. Minello*; that to the right with a fresco of 1512. In the centre of the left wall the tomb of Count Benavides (d. 1582), by the Florentine *B. Ammannati*. On the walls of the **CHOIR** are poor frescoes by *Guariento* (beginning 15th cent.), Scenes from the history of the Augustine Order.

The **CAPPELLA S. JACOPO E CRISTOFORO**, adjoining the right transept, is embellished with celebrated frescoes, now damaged, yet still very attractive, with ornamentation showing the indebtedness of the *School of Squarcione* to its study of the antique. The Evangelists on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists; the St. Christopher with the Infant Christ is by *Bono* of Ferrara; the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master (*Marco Zoppo?*); the adoration of the giant saint (central section on the right) is by *Ansuino da Forlì*. The paintings on the wall and vaulting of the recesses of the choir are by *Niccolò Pizzolo*, an able Paduan, who died young. By far the most important are the \***Pictures** with which **ANDREA MANTEGNA** completed the cycle between 1450 and 1460. The left wall presents to us the life of St. James from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The Execution and Burial of St. Christopher, the lowest pictures on the right wall, subsequently added by *Mantegna*, are sadly injured. — The large terracotta altar-relief of the Madonna and saint is by *Giov. da Pisa*, a pupil of Donatello (p. 225), but has been spoiled by a modern coat of paint.

Chapel on right of high-altar: Coronation of Mary, *School of Giotto*.

The **SACRISTY** (entrance from the choir, to the left) contains an altarpiece with John the Baptist by *Guido Reni* (covered), and a Pietà by *Canova* on the monument of a Prince of Orange who died at Padua in 1799.

On the N. side of the Piazza in front of the church is the entrance (a pinnacled iron gate; if closed, ring; adm. 9-4, 1 fr. holidays 9-2, 20 o.; on high festivals, free) to the \***Madonna dell' Arena** (*Annunziata*, Pl. D, 2, 3), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, oblong in form, was erected by the Paduan *Scrovegno* in 1303. Its walls and vaulting are completely covered with a series of \*\***Frescoes** by *Giotto*, most of them well preserved (restored by Botti). The period of their execution is determined by the fact that Dante and Giotto



et at Padua in 1306 (comp. pp. xl seq.). Morning-light best. Catalogues are provided for the use of visitors.

These frescoes represent the HISTORY OF THE VIRGIN and CHRIST, from apocryphal Proto-Evangelium and the New Testament, and end, according to ancient custom, with the LAST JUDGMENT painted on the entrance-wall. The lower part of this last work, much injured, was probably executed chiefly by Giotto's pupils, but the master-hand is revealed in the youthful Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The UPPERMOST Row (beginning to the right of the choir-arch) relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin in the Temple* show scrupulous fidelity to nature. — The SECOND Row begins with the Annunciation (choir-arch), and depicts the youth Christ and his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight into Egypt*, and the *Entry into Jerusalem*. — The grandest flight of Giotto's imagination is seen in some of the paintings in the THIRD Row, mainly devoted to the Passion. The representation of Christ's sorrows as beginning with the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the cherubs, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Pietà*, or Christ wept over by the Virgin and his friends, its tone of composition being in admirable keeping with its tragic content. — The WEST Row consists of allegorical figures of the Virtues and Vices in battle, and leads up to the Last Judgment, the Vices standing on the seats of Hell, the Virtues on that of Paradise. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. The FRESCOES IN THE CHOIR (Death, Assumption, and Coronation of the Virgin) are by a later hand, and of little importance. By the rear-wall is the monument of the founder of the church (d. 1336). On the altar, in front of this, is a figure of the Madonna by *Giovanni Pisano*, to whom the statue of Scrovegno, in the sacristy, to the left, may also be ascribed.

In the open space near the Porta Codalunga (Pl. C, 2, 3), in the vicinity, rises a monument to *Petrarch*, erected by the town on the 14th June, 1874, the 500th anniversary of his death. — On the N. side of this space stand the small, aisleless *Church of I Carmini* and the *Scuola del Carmine* (Pl. C, 2; now a baptistery; sacristan in the cloisters), with sadly-damaged frescoes from the lives of Christ and St. Joachim, Anna, and Mary.

Left of the altar: attributed to *Titian*, Meeting of Joachim and Anna, executed before the frescoes in the Scuola del Santo (p. 226; badly injured); *Glamo du Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Sposalizio; on the end-wall, *Dom. Campagnola*, Birth of Christ, Adoration of the Magi; the others by inferior masters. Altar-piece, Madonna and Child in an attitude of benediction, by *Palma Vecchio* (?).

The Cathedral (Pl. B, 4), with a plain façade, was built by *Renzo* and *Della Valle* about 1550, in the late-Renaissance style. The Treasury (*Tesoro*) contains miniatures of the 12-15th centuries in handsome ecclesiastical vessels. Adjoining the cathedral on the N. is the *Baptistery* (Pl. B, C, 4), an elegant brick structure of the 12th cent., adorned with frescoes of 1380, ascribed to *Giusto di Padua* (opened by the sacristan). — In the adjacent EPISCOPAL

PALACE is a hall with portraits of the archbishops, painted in fresco by *Montagnana*, including a portrait of Petrarch. The vestibule and the LIBRARY of the Cathedral Chapter each contain an interesting painting by *Semitecolo* of Venice (1367).

In the PIAZZA DELL' UNITÀ D'ITALIA (formerly *P. de' Signori* Pl. C, 4) rises the **Loggia del Consiglio**, by *Biagio Rossetti*, a fine early-Renaissance work, consisting of an open arcade above a broad flight of steps, and containing a statue of Victor Emmanuel II by *Tabacchi*. In front of it stands an ancient *Column* with the Lion of St. Mark. At the end of the piazza is the *Pal. del Capitano*, with a clock-tower, once the seat of the Venetian governor, with a portico by *Falconetto*. Behind is the *University Library*.

Opposite are two streets leading to the PIAZZA DEI FRUTTI and the PIAZZA DELLE ERBE. On the E. side of the latter is the *Palazzo del Municipio* (Pl. C, D, 4), of the 16th cent., and on the W. side the modern *Palazzo delle Debite*. Between the two Piazzas rises the *Palazzo della Ragione* (Pl. C, 4), briefly called **Il Salone** or a '*Juris Basilica*' as the inscription records, erected in 1172-1219. The loggias (containing Roman inscriptions and other antiquities) were added in 1306. The name '*Salone*' it derives from its great *Hall* with vaulted wooden ceiling, formed in 1420, 91 yds. in length, 30 yds. in breadth, and 78 ft. in height.

At the entrance (Via del Municipio 1, by the iron gate; fee ½ fr.) are two colossal Egyptian statues of Neith, brought to Padua by the Italian Egyptologist Belzoni. The Great Hall contains a wooden model of *Dante's* horse in the monument of Gattamelata (copied from the ancient horses of St. Mark's at Venice, p. 245). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 314). The walls are adorned with 300 frescoes, painted after 1420 by *Giov. Miretto* and others (much retouched), representing the influence of the constellations and the seasons on mankind.

The **University** (Pl. D, 4; about 1300 students) occupies a building called '*It Bò*', from a tavern with the sign of the ox which once existed in the vicinity. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous names and armorial bearings of distinguished '*cives academici*'.

A little to the E., at No. 3359 Ponte S. Lorenzo (Pl. D, 4), is *Dante's House* (comp. p. 228). In front of it is a mediæval sarcophagus, said to contain the bones of the Trojan Antenor, who, according to Virgil, was the founder of Padua.

In the *Via delle Torricelle* (Pl. C, 5, 6), near a small bridge over the Bacchiglione, is a round marble tablet in the wall, marking the spot where Ezzelino doffed his helmet and kissed the town-gate on capturing Padua in 1237 (inscription). — This street leads to the —

**Piazza Vittorio Emanuele** (Pl. C, D, 6, 7), formerly the *Pro della Valle*, originally a grassy dale, now a shady promenade adorned with a double series of 82 statues of illustrious men connected with

Padua. In the inner row to the left, No. 76. *Steph. Bathöri*, 75. *John Sobieski*; in the outer row *Tasso*, *Ariosto*, *Petrarch*, *Gatileo*, *Gustavus Adolphus*, *Livy*, *Morosini*, etc. A few only possess artistic value, such as those of *Poteni* and *Capello* by Canova. This spacious Piazza presents a busy scene at the time of the fair (*fiera*), which begins on the festival of St. Anthony (13th June) and lasts for three days. — On the W. side of the Prato is the *Loggia Amulea* (Pl. C, 6), a modern Gothic structure, used by the judges at the horse-races held on the Prato annually on 12th June. Below are marble *Statues of Dante* and *Giotto*, by Vincenzo Vela (1865).

At the S.E. angle of the Piazza is \**S. Giustina* (Pl. D, 7), a church of imposing proportions (132 yds. long), begun by *Riccio* in 1516, continued by *Al. Leopardi* in 1520–22, and completed after 1532 by *Lorone* of Bergamo. The bare façade of brick is approached by a handsome flight of twelve steps. The interior consists of nave and aisles, flanked with rows of chapels; it is 364 ft. long and 98 ft. wide, with transept 250 ft. long. The aisles are roofed with barrel vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. In the left transept is the sarcophagus of St. Luke, in the right transept that of St. Matthew. Over the high-altar, which contains the tomb of St. Justina, is the \*Martyrdom of St. Justina, by *Paolo Veronese*. Beautifully carved \*Choir-stalls from the drawings of *Campagnola* (1560), in 50 sections, New Testament subjects above, and Old Testament below. In the chapel on the right of the choir, *Pietà*, a large group in marble by *Parodi* (17th cent.). The old choir, the only remnant of the original church (entrance by door on the right of the high-altar) also possesses fine carved stalls with intarsia-work. — The sister-courts are now inaccessible, being used for military purposes.

The neighbouring BOTANIC GARDEN (Pl. D, E, 6) was founded by the Republic of Venice in 1545 at the suggestion of Prof. Bonaldi, and is the oldest in Europe. It contains a *Vitex agnus castus* planted in 1550; a superb palm (*Chamaerops*, *Palma di Goethe*), planted about 1580, visited and described by Goethe in 1787, and enclosed within a building of its own since 1876; also a huge holm-plane-tree, planted in 1680; and a grove of exotic trees planted 1760, including a hickory (*Carya*) 117 ft. high.

FROM PADUA TO VENICE VIA FUSINA, 26 M., steam-tramway and steamer 2½ hrs. (fares 3 fr. 5, 2 fr. 10, 1 fr. 35 c.). — Most of the tramway-stations are unimportant. At (4 M.) *Ponte di Brenta* (p. 223) we cross the Brenta and then skirt the *Canale di Brenta*. — 7 M. *Strà*, with the large *Villa Tronzone*, built about 1720 for the Pisani family by *Count Frigimelica* and *M. Preti*, and bought in 1807 by Napoleon I. for *Eugène Beauharnais*, Hero of Italy. It has now been declared a national monument. The magnificent ball-room contains a huge ceiling-painting by *Tiepolo*: the Glorification of the Pisani (1762). There is also a beautiful garden. — 11 M. *Alb. Garibaldi*, also a railway-station (see p. 223). — 14 M. *Mira*, with the villas of many Venetian families. The *Pal. Contarini* contains frescoes by *Tiepolo*. — 18½ M. *Malcontenta*, connected with Mestre (223) by steam-tramway. — 22 M. *Fusina* is the terminus of the tramway. Steamer to Venice, see p. 236.

From Padua to Bassano, see p. 233; to Bologna, see R. 44. — Branch in 1½ hr. from Padua (principal station) to *Conselve* and (17½ M.) *Enolli*. Another from Padua (S. Sofia station) in 1 hr. to (11 M.) *Pieve*.

### 38. From Vicenza to Treviso. From Padua to Bassano.

FROM VICENZA TO TREVISO, 37½ M., railway in 2¼ hrs. (fares 5 fr. 50, 4 fr., 2 fr. 40 c.).

Vicenza, see p. 219. — 8 M. *S. Pietro in Gù*; 10 M. *Carmignano*, beyond which the *Brenta* is crossed; 12½ M. *Fontaniva*.

14 M. *Cittadella* (*Alb. Cappello*), with 4000 inhab., junction of the Padua and Bassano railway (p. 233). The town, with its walls, towers, and moat, was founded in 1220 for protection against the Trevisans, who had built Castelfranco in 1218. The *Cathedral* contains a Last Supper by Jacopo Bassano; the *Chiesa del Torresino* an Entombment of the School of Mantegna. — 18 M. *S. Martino di Lupari*.

22 M. *Castelfranco Veneto* (\**Alb. della Spada*, prettily situated, R. & A. 2 fr.; *Alb. & Tratt. al Vapore*; *Caffè del Genio*, at the Spada, clean), a pleasant country-town with 3800 inhab., in the centre of which rise the towers and walls of its old castle, was the birth-place of the painter *Giorgio Barbarelli*, surnamed *Il Giorgione* (about 1477-1512), a marble statue of whom by Benvenuti adorns the piazza (1882). Behind the high-altar of the *Cathedral* is a \**Madonna* with SS. Francis and Liberalis by that master (1504; restored); in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *P. Veronese*, early works brought from the *Villa Soranza* (painted in 1551).

From Castelfranco (or better from Cornuda, p. 292) a visit may be paid to the *Villa Giacomelli*, near *Masèr*, which may be reached by carriage in 1¾ hr. (A pleasant detour may be made by *Fanzolo*, p. 233.) — The \**Villa Giacomelli* (formerly *Manin*; open on week-days in fine weather only), often called *Villa Masèr*, erected by *Palladio* (1565-80), is celebrated for its \*\*Frescoes by *P. Veronese*, executed in 1566-68 for the Venetian patrician Marcantonio Barbaro, and ranking among the master's best works. They consist of mythological representations and scenes from social life, grandly conceived, while some of the illusive figures so common in the later period of art are introduced. Thus, by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically-painted architecture, are seated Ceres with her train and Cupids. The ceiling of the great hall is decorated with the Councils of the Gods and the Feast of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 16th cent. should not omit this excursion. The chapel attached to the villa contains stucco-work by *Al. Vittoria*. — About 4½ M. to the W. of *Masèr*, on a prominent ridge a little above the road to (14 M.) *Bassano* (p. 233), lies *Asolo* (*Inn*), the city (now with 900 inhab. only) to which the widowed queen Catharine Cornaro retired on her abdication. Catharine retained her title and 'signed herself Queen of Cyprus, Jerusalem, and Armenia, and Lady of Asolo. There she lived, dispensing justice, founding a pawnshop for the assistance of the poor, distributing corn, gratis, in years of distress, listening to the courtly conversation of Cardinal Bembo, and amusing herself in the gardens of her summer-house on the plain' (*Horatio F. Brown*). The *Parish Church* contains a fine altar-piece by Lorenzo Lotto (early work; 1506).

25½ M. *Albaredo*; 30 M. *Istrana*; 33 M. *Paese*; 37½ M. *Treviso*, see p. 291.

FROM PADUA TO BASSANO, 30 M., railway in 1<sup>3</sup>/<sub>4</sub>-2 hrs. (fares 4 fr. 20, fr. 15, 1 fr. 95 c.).

*Padua*, p. 224. The train crosses the *Brenta*. 3 M. *Vigodarzere*; 7 M. *Campodarsego*; 9 M. *S. Giorgio delle Pertiche*; 12 M. *Camposampiero*.

FROM CAMPOSAMPIERO TO MONTEBELLUNA, 18 M., railway in 1 hr. (fares fr. 20, 2 fr. 25, 1 fr. 50 c.). — 7<sup>1</sup>/<sub>2</sub> M. *Castelfranco Veneto* (p. 232); 12 M. *Asolo*, with the *Villa Emo*, containing good frescoes by Paolo Veronese and Batt. Zelotti (1551). — 18 M. *Montebelluna*, see p. 292.

16 M. *Villa del Conte*; 20<sup>1</sup>/<sub>2</sub> M. *Cittadella* (see p. 232); 25 M. *Bassano*; 26 M. *Rosà*.

30 M. **Bassano** (\**S. Antonio*; *Mondo*; *Stella d' Oro*), a charmingly-situated town of 6100 inhab., with old ivy-clad walls. The houses of the long market-place show traces of the early façade-painting so common in the towns of the Venetian Terra Ferma (comp. p. 292).

Near the market is the CIVIC MUSEUM (10-3, in autumn 10-4; other times, fee), containing a number of works by the *Du Ponte* family, surnamed *Bassano* from their birthplace.

ROOM I.: *Francesco Bassano* (father of *Jacopo*), *Madonna with SS. Peter and Paul* (1509); *Jacopo Bassano* (1510-92; the most eminent of this group of artists, who all paint in his manner), *Nativity of Christ*, and *St. Valentine baptising a dumb girl*; *Leandro Bassano* (d. 1623; son of *Jacopo*), *Portrait of the Podestà Capello*. — ROOM II.: *Voogd*, *Landscape*, once the property of *Canova*. — ROOM III.: The original models of *Canova's Venus and Hebe*, and casts of *Canova's* works. — An adjoining room contains a collection of memorials of that master and drawings by eminent artists.

The CATHEDRAL, on the N. side of the town, beyond the *Piazza Terraglio*, contains paintings by *Jacopo Bassano*: right, *Assumption of the Virgin*, with portraits of *Charles V.*, the *Doge of Venice*, the *Pope*, etc.; left of the high-altar, *Adoration of the Child*; right, *Martyrdom of Stephen*. — The old palace of *Ezzelino*, the cruel Ghibelline leader, is now partly occupied by the *arciprete* (canon). The promenades encircling the town command beautiful views of the Alps and their spurs, and of the brawling *Brenta*, crossed by a picturesque timber bridge.

The *Villa Rezzonica*, 11<sup>1</sup>/<sub>2</sub> M. from the town, contains a bas-relief by *Canova* (*Death of Socrates*) and other works of art. In the suburb *Borgo Leone* is the *Villa Parolini*, with a beautiful park. In 1796, four days after the battle of *Rovereto*, having marched hither from *Trent* in two days. The covered timber bridge over the *Brenta* occupies the place of one blown up by the French on that occasion. — In 1809 *Napoleon* crected the district of *Bassano* into a duchy and conferred it upon *Maret*, his secretary of state.

**Possagno** (*Alb. Socal*), *Canova's* birthplace, beautifully situated at the base of *Monte Grappa*, 10 M. to the N.E. of *Bassano*, is reached by a good road (diligence daily) passing *Romano*, the birthplace of *Ezzelino*, and *Crespano*. The domed church, in the style of the *Pantheon*, designed by *Canova*, contains his tomb, an altar-piece painted by him, and a fine bronze relief of the *Entombment*. The church and the bridge at *Crespano* (see above), which crosses the river by a single arch 118 ft. in span, were built with funds bequeathed by *Canova* for the purpose. The *Palazzo*, as the house is called, contains models and casts of his works.

From *Bassano* to *Cornuda* viâ *Asolo* and *Masèr*, see above and p. 292; to *Trent*, see p. 18.



## 39. Venice.

**Arrival.** The RAILWAY STATION (Café, mediocre) is on the N.W. side of the town, at the end of the Canal Grande (Pl. B, C, 3; the town-office is on the Piazzetta Leoncini, at the corner of the Piazza di S. Marco. — Gondolas (p. 235; with one rower 1 fr., at night 1 fr. 30 c., with two rowers 2 fr.; each heavy box 15 c.) and 'omnibus-boats' (not recommended; to the Piazzetta 25, at night 35, each box 15, fee 5 c.) are always in waiting. Steam-launches, which, however, only take lighter articles of luggage, are also at hand. — Gondola tariff for those who arrive by sea, see p. 235. *Office of the Austrian Lloyd*, in the Piazzetta, under the arcade of the Libreria; *Office of the Navigazione Generale Italiana* (*Flora Rubattino Steamship Co.*), Via Ventidue Marzo 2413 (Pl. F, 6); *Cook & Son Ticket Office*, Piazza S. Marco.

**Hotels** (comp. p. xviii). \*HÔTEL DE L'EUROPE (Pl. b; G, 6), in the *Pa Giustiniani*, on the Grand Canal, opposite the Dogana del Mare and near the Piazza of St. Mark, R., L., & A. from 5, B. 2 fr.; \*HÔTEL ROYA DANIELI (Pl. a; H, 5), in the old *Pal. Dandolo*, E. of the Palace of the Doges, with railway ticket office and the dépendance *Beaurivage*, on the Riva degli Schiavoni, suitable for some stay; \*GRAND HÔTEL (Pl. C, F, 6) in the old *Pal. Ferro*, opposite S. Maria della Salute; \*HÔTEL BRANNIA (Pl. c; G, 6), in the *Pal. Zucchelli*, opposite S. Maria della Salute R. 3-5, L. 1/4, A. 1, B. 13/4, déj. 3 1/2, D. 5, pens. from 12, omn. 1 fr., well managed, all of the first rank. — \*GRAND HÔTEL D'ITALIE OR BAUER GRÜNWALD (Pl. h; G, 6), Campo S. Moisè, Via Ventidue Marzo, with its S. side facing the Grand Canal, patronized by Germans, R. 2 1/2-4, L. 3/4, A. 3/4, D. 5, B. 1 1/2, déj. 3, pens. 9-15 fr.; VICTORIA (Pl. g; G, 5), in the *Pal. Molin*, R., L., & A. 2 1/2-4, B. 1 1/2, déj. 3, D. 4 1/2, pens. from 9 fr. \*LUNA (Pl. f; G, 6), to the W. of the royal garden, close to the S.W. side of the Piazza of St. Mark, R., L., & A. 4, B. 1 1/4, D. 4 (wine extra pens. 8 fr. — \*HÔT. DE ROME & PENS. SUISSE, HÔT. MILAN & PENS. ANGLAIS pens. 7-9 fr., both on the Grand Canal, opposite S. Maria della Salute BELLEVUE (Pl. d; G, H, 5), Piazza of St. Mark, R. 2-3, L. & A. 1, D. 4 pens. 8-9 fr.; S. MARCO (Pl. e; G, 5), Piazza of St. Mark, R., L., & A. 2 1/2-3, B. 1 1/2 fr.; HÔTEL D'ANGLETERRE, Riva degli Schiavoni, R., L., & A. 3-4, B. 1 1/2, déj. 2 1/2, D. 4, pens. 7-10, omn. 1 fr.; \*CITTÀ DI MONACO (Pl. i; G, 6) Canal Grande, not far from the Piazza of St. Mark, R., L., & A. 3 3/4, 1 1/4, déj. 2 1/2, D. 4, pens. 8-10 fr.; HÔT. MÉTROPOLE, Riva degli Schiavoni 4149, new, R., L., & A. from 2 1/2, B. 1, déj. 2, D. 3, pens. 6-8 fr. ALLE BARCHE, Fondamenta S. Simone Piccolo, opposite the station, R., L. & A. 1 1/4-2 fr. — Good second-class hotels, in the Italian style, with trattorie ALBERGO ORIENTALE & CAPPELLO NERO, Procuratie Vecchie; VAPORE (Pl. j; G, 5), near the Merceria; S. GALLO (Pl. k; G, 5); CAVALLETTI, all near the Piazza S. Marco; LA CALCINA, Fondamenta della Zattere 782, opposite the Giudecca, convenient for visitors to the Academy and frequented by artists.

**Pensions** (see p. xix; even for a short stay). \*OPITZ, S. Polo-Traghetto alla Madonnetta 1430, Grand Canal, pens. with wine 7-9 fr.; AURORA (Pl. l; I, 5), Riva degli Schiavoni 4133, R. 2-4, L. 1/2, A. 1/2, B. 1, déj. 2 1/2, 3 1/2, pens. 7-9 fr.; MAISON BARBIER, Pal. Venier (p. 263), S. Vio, Fondamenta Venier 708, Grand Canal, with garden; \*BRIL-DA-RU, Traghetto Gregorio, Grand Canal, pens. from 6 fr.; PENS. KIRSCH, Riva degli Schiavoni 4156, pens. 5-7 fr.; GREGORI, Pal. Barbarigo, Grand Canal, well spoken of; PENS. LEWALD, Fondamenta S. Vio 743, near the Academy, 5-8 fr.

**Private Apartments** (distinguished by a white placard on the shutters easily obtained, are dearest on the Grand Canal and the Riva degli Schiavoni. The *Fondamenta delle Zattere* is quiet and pleasant, though somewhat remote from the Piazza of St. Mark. R. 1-2 fr. per day, 30-50 fr. per month. The following are recommended even for a short stay: *Signora Fores*, Riva degli Schiavoni 4161; *Signora Pacchessi*, Calle S. Gallo 1073; *Fra Gründet*, Palazzo Swift, Canal Grande (S. Maria del Giglio 2467); *Casa Fmagalli*, Calle del Ridotto; *Casa Zuliani*, S. Vio, Fondamenta Venier 704; *Frau Vianello-Chiodo*, Casa Petrarca, Riva degli Schiavoni 4146; *Fra Rambuseck-Adami*, Riva degli Schiavoni 4150; *Frl. Hüller*, Fondamenta del

Venice 2531. It is usual to pay for a fortnight in advance, before which the tenant should take care that every necessary arrangement is made, '*tutto compreso*'. — Travellers are cautioned against sleeping with open windows on account of the gnats (most troublesome from June to Oct.). Houses on the side-canal should be avoided. Mosquito-curtains (*zanzarieri*) and the pastilles ('*fidibus contro le zanzare*') sold by the chemists afford protection.

**Restaurants (Trattorie).** \**Bauer-Grünwald*, Via Ventidue Marzo, by the Grand Hôtel d'Italie (p. 234), expensive but much frequented; \**Caffè Quadri*, with restaurant on the first floor (see below); *Birreria Pschorr*, see below. In the Italian style: \**Cappello Nero*, in the Merceria (p. 234); *Vapore* (p. 234); *Cavalletto* (p. 234), high charges; simpler, *L'antica Panada*, Calle dei Specchieri, near S. Marco, often crowded in the evening; *Città di Firenze*, good wine, Calle del Ridotto; *La Calcina* (see above), all these good and moderate; *Restaurants on the Lido* (see p. 236). — *Cyprus* and other wines are sold by *Giacomuzzi*, Calle Vallarezzo, near the S.W. corner of the Piazza of St. Mark (not for ladies), and others.

**Beer.** *Birreria Pschorr*, Campo S. Angelo (Pl. F, 5), with a garden, concerts on summer-evenings; *Bauer-Grünwald* (see above); *All' Antico Trovatore*, Campo S. Bartolommeo (Pl. G, 4), beer only.

**Cafés.** In the *Piazza of St. Mark*, S. side: \**Florian*, the best known café in Venice, good ices, numerous newspapers; *Caffè San Marco*. N. side: *Quadri* (see above). After sunset hundreds of chairs and small tables are placed in front of these cafés for the use of customers. — \**Caffè della Borsa*, on the Zecca (Pl. H, 6; see p. 248); *Giardino Reale* (Pl. G, 6), open in summer only; *Café Oriental*, Riva degli Schiavoni, somewhat cheaper.

The Gondola and Barca take the place of cabs at Venice. Their chief station is by the Molo in front of the *Piazzetta* (p. 248; Pl. H, 6). The light, old Venetian Gondolas, with a low black cabin (*felze*) and black leather seat, hold 6 persons. They are painted black in conformity with a law passed in the 15th century. The *Barca* is a larger craft, open at the sides, covered with coloured material, and carrying 8 persons. The heavy indented iron prow (*ferro*), resembling a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the ferro, the highest part of the craft, clears them. The rower himself is hailed as '*Poppe*', from the *poppa* on which he stands. '*Cavar il felze*' means 'to remove the cabin or covering'. The shouts of the gondoliers on turning a corner are weird and melancholy. When about to turn to the right they cry '*stai*', the left '*premi*', each of these being usually preceded by '*sa*' ('you know') followed by '*oh*' ('*sa premi*', '*stai oh*!', etc.). '*Scia*' means 'stop', and '*ingo eh*' indicates that the gondola is about to keep straight on past the mouth of a lateral canal.

The **TARIFF**, which must be shown on demand, includes not only the fare, but also the islands of Murano, S. Lazzaro, and the Lido. Gondolas without numbers should be avoided. Gondola for 1-4, or a barca for 5 persons, with one rower ('*remo*'), for the first hour 1 fr., by night fr. 30 c., for each additional hour by day 50 c.; whole day (10 hrs.) fr. — To or from the station, see p. 234. From the steamers to the *Piazzetta* (two rowers required) 40 c., each box 15 c. For short distances bargain should be made. Gondolas supplied by hotels are dear. *For a second rower double the ordinary fare is charged*, but a bargain may be made. One, however, suffices for trips in the town ('*basta uno*'). For public festivities bargaining is necessary. The loiterers who assist passengers to disembark (known as *ganzieri* or 'hookers', from their hook-poles) expect a few centimes. The traveller should select a boat without minding the importunities of the boatmen, whereupon the owner will soon present himself. If the gondola is hired by the hour, which is not for sight-seeing, the passenger shows his watch, saying '*all' ora*'. In addition to the fare a small fee is always expected (for half-day 1/2-1 fr.). In any difficulty arises it is best to apply to a policeman (*Guardia municipale*).

**FERRIES (Traghetti)** across the Grand Canal (5 c., after dusk 10 c., comp. n.); from the Fondamenta delle Zattere to the Giudecca, 15 c.; from the Molo (Piazzetta) to the Giudecca 20, to Il Redentore 30, to the Punta

della Salute 15, to S. Giorgio Maggiore 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c.; from the Giardini Pubblici to the Lido 60 c.; from the Fondamenta Nuove to the Cimitero or to Murano 30 c. The tariff is binding only at the fixed points shown on the Plan; travellers should let it be distinctly understood when they wish the 'traghetto' only. The passenger usually deposits the fare on the gunwale on landing.

[An interesting account of the gondolier, the guilds of the traghetto, the manner of making a gondola, and so on will be found in *H. F. Brown's* 'Life on the Lagoons'.]

**Steam Launches.** Since 1883 a service of small steamboats (*Vaporetti*, also called *Tramway*) ply from 7 a. m. till dusk on the Canal Grande, and E. to the Giardini Pubblici. They start every 10 min. (1st Nov. to 31st March every 12 min.); fare 10 c. for each stage or for the whole distance (Sun. and festivals 15 c.). Stations (comp. the Plan): 1. *Giardini Pubblici* (Pl. L, 7); — 2. *Veneta Marina* (Pl. K, 6) for Via Garibaldi and the Arsenal; — 3. *S. Zaccaria* (Pl. H, 5), on the Riva degli Schiavoni; — 4. *S. Marco* (Pl. G, 6), by the Calle Vallaresso, near the S.W. corner of the Piazza of St. Mark; — 5. *Accademia* (Pl. E, 6), for the picture-gallery of the Academy; — 6. *S. Tomà* (Pl. E, 5), for the church of the Frari; — 7. *S. Angelo* (Pl. F, 5); — 8. *S. Silvestro* (Pl. F, 4, 5); — 9. *Carbon e Rialto* (Pl. G, 4), for the church of S. Salvatore and the Rialto Bridge (Carbon for travellers towards the railway-station, Rialto for those going towards the Piazza S. Marco); — 10. *Cà d'Oro* (Pl. F, 3), for S. Caterina and Madonna dell'Orto; — 11. *Museo Civico* (Pl. E, 3); — 12. *S. Geremia* (Pl. E, 3); — 13. *Scalzi* (Pl. D, 3) and *S. Lucia* (Pl. D, 4), for the railway-station, the former for those going towards the Piazza S. Marco, the latter for those arriving at the station; — 14. *S. Chiara* (Pl. C, 4), for the Giardino Papadopoli.

Steamers also ply as follows: every hr. from the Riva degli Schiavoni to the *Cotonificio* (Pl. B, 6), via *S. Giorgio Maggiore* (p. 287), *S. Croce* (for the Redentore, p. 288), *Fondamenta delle Zattere*, and *S. Eufemia*; every 1½ hr. from station Rialto No. 9 for Mestre (p. 223), fare 40 c.; to Fusina (p. 223) from the Riva degli Schiavoni or the Fondamenta delle Zattere. To the *Lido*, see below; to *Murano*, p. 289; to *Torcello*, p. 290; to *Chioggia*, p. 291.

Guides (comp. pp. xvi, 238), other than those attached to the hotels (who are as a rule preferable), are generally to be found in the Piazza of St. Mark. They wear a silver badge with a number.

**American Consul**, *H. A. Johnson, Esq.*, Ponte delle Ballotte 4700. **British Consul**, *E. de Zuccato, Esq.*, Traghetto S. Felice, Grand Canal.

**Bankers.** *Blumenthal & Co.*, S. Benedetto, Calle del Traghetto 394 (register of American visitors); *Fischer & Rechsteiner*, Ponte delle Ballotte 4700; *Levi Jacob & Sons*, S. Maria Formosa, Calle Casselleria 5314; *Papadopoli Brothers*, S. Silvestro, Calle Malvasia 1364; *Treves & Co.*, S. Maria del Giglio, Corte Barozzi 2156; *Banca Veneta*, Calle dell'Ascension 1255. — **Money Changers:** *Credito Mobiliare*, Bocca di Piazza 1239, opposite the Telegraph Office; *Venice Art Co.*, S. Moisè 1473.

**Goods-Agents.** *Semmler & Gerhardt*, S. Maria Formosa, Borgo loco 6117; *Fischer & Rechsteiner*, S. Salvatore, Ponte delle Ballotte 4700; *Jud Moro*, next door to the Luna Hotel (p. 234).

**Baths** of every kind (*galleggiante* or floating baths) at the entrance to the Grand Canal, but muddy except at high tide. The excellent \**Lido SEA-BATHS* are much pleasanter (season from May to Oct.; temperature of the water 70-80° Fahr.). In summer a steamboat plies every hour in the morning and every half-hour in the afternoon (in winter four times daily between the Riva degli Schiavoni (near the Ponte della Paglia; Pl. H, 6) and the Lido in 12 min. (tickets must be taken before embarking, 30, incl. adm. to café-restaurant 50, there and back 50 c.; bath 1 fr.). From the landing-place (*Cafés*, not recommended) to the baths a walk of 10 min. (tramway 10 c.). Bath 1 fr. (ladies to the left, gentlemen to the right) less to subscribers; for taking care of valuables 10 c.; fee to attendant 10 c. — Connected with the baths are chalets for lodging visitors (R. 5 fr. also pension) and a \**Café-Restaurant* (adm. 25 c. for non-bathers, comp. p. 236; déj. 2-2½, D. 4 fr.), where a band plays on summer afternoon

There is also an open-air theatre (tickets on board the steamer). — **WARM BATHS** at most of the hotels; also in the *Luna* (p. 234; salt and fresh water; 2 fr.) and at the *Stabilimento Idroterapico*, Pal. Orscolo, S. Gallo 1092 (Pl. G, 5). — **LIEUX D'AISANCE** (*Luogo comodo*; 10 c.), Calle dei Fabbri, near Piazza S. Marco, N. side, and Campo S. Bartolommeo, by the Ponte Rialto.

**Post Office**, in the *Fondaco dei Tedeschi* (Pl. G, 4; p. 266), near the Rialto Bridge, open from 8 a.m. till 9 p.m. Branch-office, Campo S. Moisè, adjoining the Hôtel d'Italie (p. 234). — **Telegraph Office** (Pl. G, 6), to the W. of the Piazza of St. Mark.

**Theatres.** *La Fenice* (Pl. F, 5, 6), the largest in Venice, holding 3000 spectators, is rarely used. The following are open throughout the year: *Goldoni* (Pl. G, 5), prettily fitted up, *Rossini* (Pl. F, 5), and *Malibran* (Pl. G, 4; popular). In winter *Marionette Theatre*, Via Ventidue Marzo (6-9 p.m.). The box-office for all the theatres is at No. 112, under the Procuratie. *Faccanapa*, a popular Venetian stage-character, may be seen at the *Marionette Theatre*. 'Pantaloön' ('Pantaleone') on the Venetian stage is a respectable medical man.

**Bookseller.** *Ongania* (successor to *Münster*), with lending-library, Piazza of St. Mark, S.W. corner; *Olschki*, Procuratie Nuove 71 and Riva del Vin 678 (Pl. G, 4), rare books and MSS.; *Zaghis*, Via Ventidue Marzo. — **Reading Rooms** in the *Library of St. Mark* (p. 253; free) and in the *Pal. Querini* (Pl. H, 4, 5; p. 273), with library, open 3-11 (Sun. and holidays 1-11), adm. free, on application to the librarian. Also *Ateneo Veneto*, Campo S. Fantin (Pl. F, 5), with periodicals and library (adm. 25 c.). — **Newspapers.** *Gazzetta di Venezia* and *L'Adriatico*.

**Photographs:** *Naya*, Piazza of St. Mark 75, views of all sizes, from the smallest at about 50 c. to the large and expensive size (28 by 36 inches), copies from drawings 60 c., from original pictures 2 fr.; *Ponti* (optician); *Salviati* (architectural pictures); *Spinelli*, *Bertoja*, *Gajo* (Anderson's photographs), etc. — Photographers: *Vianelli Brothers*, Campo S. Procolo 4711; *Scattola*, Campo S. Bartolommeo; *Contarini*, S. Moisè.

**Shops.** (The recommendations and even the attendance of guides or boatmen increase the prices; comp. *Introd.* xxiii.) The best are in the *Piazza of St. Mark* (generally dearer than elsewhere), in the *Merceria* (p. 269), and in the *Frezzaria*, entered from the W. end of the Piazza of St. Mark, opposite the church. The Venetian glass, wood-carving, lace, jewellery, mosaics, etc., are excellent of their kind.

The Venetian Glass Industry is described at p. 289. The chief manufactories, all at Murano (p. 289), with shops and offices in Venice, are those of the *Compagnia de' Vetri e Musaici di Venezia e Murano* (manager L. Castellani), Campo S. Vio 731, on the Canal Grande, and *A. Salviati & Co.*, Pal. Bernardo, S. Polo (p. 285), on the Canal Grande, with two shops in the Piazza S. Marco (branch in London). — Among many smaller manufactories may be mentioned those of *Forlani*, Ponte dei Dai S. Marco; *Testolini*, Piazza S. Marco (also carved furniture); *Nap. Candiani*, Pal. Iron, Canal Grande. — **Venetian Ornaments:** *Decio Podio*, Campo S. Moisè 164; *Pallotti*, Procuratie Vecchie 132. — **Pearls:** *Weberbeck & Co.*, Fondamenta della Sensa 3217.

**Sculptors** (in wood): *Besarel*, S. Barnaba, Canal Grande; *V. Cadornin*, Fond. Briati 2534; *Girardi & Capon*, S. Giobbe 923, Cannaregio (in connection with the Industrial Home for Destitute Boys; see p. 238). — **Lace:** *M. Mesurum & Co.*, SS. Filippo e Giacomo (Pl. H, 5), with interesting exhibition of ancient and modern lace, fixed charges; *Melville & Ziffer*, Pal. Gritti. — **Antiquities and Objects of Art:** *M. Guggenheim*, Pal. Balbi, on the Canal Grande (p. 264); *Zuber*, S. Marcuola, Calle del Traghetto 2177; *Ant. Marcato*, al. Della Vida, Canal Grande; *V. Favenza*, Calle dei Cerchieri 1263, Canal Grande, near S. Barnaba; *Ricchetti*, Pal. Garzoni, S. Samuele 3146; and many others.

**Painters.** Italian: *E. Tito*, S. Trovaso, Toletta, Campiello dello Squero 171; *Prosdocimi* (water-colours), S. Trovaso, Campiello Grotto 1040; *P. Raggiacomo*, S. Angelo Raffaele, F. Briati 2537; *G. Ciardi*, S. Barnaba, Ponte dei Pugnì, F. Gerardini 2834; *N. Bordignon*, S. Barnaba, Ponte dei Pugnì, F.



Gerardini 2834; *Milesi*, F. Ognissanti 1458; *L. Nono*, Zattere 1486; *A. & S. Rota*, Ponte Lungo 929, Zattere; *M. Bartoluzzi*, Pal. Canal S. Barnabà; etc. American: *C. G. Dyer*, Grand Hotel. German: *Prof. Blaas*, S. Angelo Raffaele, Calle dei Guardiani 2406 A; *v. Haanen*, S. Barnabà, Fondamenta de Pagni 3072; *Prof. L. Passini*, F. Carmine 3462; *Ruben*, Campiello delle Masche 82, S. Pantaleone; *A. Wolf*, Pal. Brusa, S. Pantaleone 3825 A.

Permanent Exhibition of Art of the *Società Veneta Promotrice di Bell'Arti*, Pal. Reale. Modern Pictures at *Planchich's*, Via Ventidue Marzo.

Religious Services. *English Church*, Campo S. Vio 731; services Sun at 8, 10.30, and 3.30 (in summer 5.30). *Rev. A. E. Carey, M. A.*, San Vio 725. — *Scotch Church*, Piazza S. Marco, Sottoportico del Cavaletto; serv Sun. 11 and 3. *Rev. Alex. Robertson, D.D.*, Casa San Leonardi, Catecumeni — *Italian Episcopal Methodist Church*, Campo Manin 4233. — *Italian Baptist Church*, S. Maria Mater Domini 2122. — *Italian Evangelical Church*, Campo S. Margherita. — *Waldensian Church*, S. Maria Formosa, Pal. Cavagnis — *German Church*, SS. Apostoli. — *Greek Church*, S. Giorgio dei Greci (p. 276; Sun., 10 a.m.). — *Sailors' Institute*, Fondamenta Minotto 156, at the back of the Church of Tolentini; Missionary, Mr. Henson. — *Industrial Home for Destitute Boys*, S. Giobbe 923, Cannaregio; secretary, Mrs. Hammond (visitors welcome; articles in carved wood, see p. 237).

The Climate of Venice is tempered by the sea and the Lagune, though cold N.E. winds are not uncommon in winter. The mean temperature of the year is 57½ Fahr.; that of January, the coldest month, 37°; of February 41°; March 48°; April 56°; May 65°; June, July, and August 72-77°; September 69°; October 59°; November 48½°; December 40°. The air is very humid, and often favourable to catarrhal affections, but rheumatism is prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The water-works completed in 1890 supply good drinking water from the district of Castelfranco (p. 232). Invalids who intend wintering in Venice should choose rooms with a southern aspect. — *Chemists*: *Zampironi*, near S. Moisè (Pl. G, 6); *Bölner*, Ponte S. Antonio 3305; *Mantovani*, Calle Larg S. Marco; *Galvani*, Campo S. Stefano; at the Ponte dei Baratterli. — *Physicians*: *Dr. Cini*, S. Tomà; *Dr. Keppler*, S. Polo, Calle Corner (F, 5) Palazzo Barbarigo della Terrazza 2765 B (2 p.m.); *Dr. Kurz*, S. Marco Ponte dei Ferali, Calle Fiubera 951, near the Merceria (2-3 p.m.); *Prof. Barker* (English oculist, from Oct. to May only); *Dr. Massaria*, S. Moisè Campiello Teatro 2243; *Dr. de Angelo*, Merceria del Capitello (speaks English); etc. — *International Clinical Institute (Poliambulanza Internazionale)* in the Campo S. Polo, Calle del Marzer 2009, under the management of Drs. Cavagnis and Keppler (3 p.m.). — *Dentists*. *De Essen*, S. Marcuola Pal. Gritti; *Rogers*, Calle Vallarezzo 1329; *Güssfeld*, Via Ventidue Marzo; *Sternfeld*, Via Ventidue Marzo, Calle del Pestrin 2316.

**Plan of Visit.** For a stay of 3-4 days the following is recommended. *Afternoon or Evening of arrival.* *Preliminary Voyage* from the Piazzetta through the *Grand Canal* (p. 262) to its extremity; then under the iron bridge to the *Canareggio*, to the left of which is the Jews' quarter (the *Ghetto*, inhabited by the lowest classes); back hence by the *Grand Canal* to the *Ponte Riallo*, where we land; lastly walk through the *Merceria* to the *Piazza of St. Mark*: an expedition of 2-2½ hrs. in all.

1st Day. *S. Marco* (p. 244); *Palace of the Doges* (p. 248); *S. Giorgio Maggiore* (p. 287; ascend campanile); *Redentore* (p. 283); *S. Sebastiano* (p. 284).

2nd Day. *S. Maria della Salute* (p. 286); *Accademia di Belle Arti* (p. 255); *Frari* (p. 281); *Scuola di S. Rocco* (p. 283). Better distribute between two days if time permit.

3rd Day. *S. Zaccaria* (p. 272); *S. Giorgio degli Schiavoni* (p. 276); *S. Maria Formosa* (p. 273); *S. Giovanni e Paolo* (p. 273); *S. Francesco della Vigna* (p. 275); *Arsenal* (p. 277); *Giardini Pubblici* (view, p. 277).

4th Day. *S. Salvatore* (p. 269); *S. Giovanni Crisostomo* (p. 270); *Madonna de' Miracoli* (p. 275); *Pal. Vendramin* (p. 267); *Museo Civico Correr* (p. 278).

Lastly ascend the *Campanile* of S. Marco (p. 247).



Those who stay longer may visit the *Lido* (sea-baths, p. 288), *Murano* and *Torcello* (pp. 289, 290), *Malamocco*, and *Chioggia* (pp. 90, 291).

Admission is generally obtained to the Churches from 6 a.m. till 12-1 o'clock, after which apply to the sacristan (*sagrestano*, 50 c.). St. Mark's and S. Salvatore are open all day. At the Frari, Salute, S. Giovanni e Paolo, and (generally) S. Sebastiano visitors knock at the door; the other churches one of the officious loungers may be sent for the cristan (5 c.). For S. Rocco, see below. During the fortnight before Easter the altar-pieces are not shewn.

\**Academy* (p. 255): week-days, 9-3, 1 fr.; on Sundays and holidays, 2, gratis; closed on national holidays (p. xxii).

\**Arsenal* (p. 277): week-days, 9-4, closed on Sun. and holidays.

\**Palace of the Doges* (p. 248): week-days, 9-3, 1 fr. 20 c., including the *zizzi*; Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Day, and Christmas Day. The tickets are in four parts and are valid one day only.

\**Museo Civico Correr* (p. 279): daily, 9-3, 1 fr.; Sun. and holidays free. The Museum is a steamboat-station (p. 236).

The *Private Palaces* (*Vendramin, Papadopoli, Rezzonico*) are generally open between 9 and 4, in some cases by written permission only (pp. 267, 264). Fee to attendant 1 fr.

\**Scuola di San Rocco* (p. 283), daily 9-5 in summer, 9-4 in March, April, pt., & Oct., 10-3 in winter, 1 fr., incl. the Church of S. Rocco.

\**Seminario Patriarcale* (p. 287), daily 9-11 and after midday, 1/2 fr.

The gondoliers name the palaces and churches as they pass. Interest-walks may also be taken with the aid of the plan. Some of the chief routes, e. g. from the Piazza of St. Mark to the station and the post-office, indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.).

The Carnival, which formerly presented a gayer and lighter scene at Venice than in any other city of Italy, has of late entirely lost its significance. — The city authorities sometimes give *Serenades*, i.e. concerts with illuminations on the Canal Grande. — The *Regattas* held periodically on the Grand Canal are characteristic and interesting. The course is from the Public Gardens to the Railway Station and back to the Pal. Foscari.

**Streets and Divisions.** Venice is divided into the six districts ('*sestieri*') of *Castello, San Marco, Canareggio, Santa Croce, San Polo, and Dorsoduro*; the houses are numbered by these districts. Thus '*Fondamenta Carmine 32*' means house No. 3462 of the '*sestiere*' of Dorsoduro, in the *Fondamenta Carmine*. '*Calle*' means a street between two rows of houses, '*fondamenta*' is a street flanked on one side by a canal. '*Salizzada*' is a paved street, '*rio terra*', one made by filling up a canal ('*rio*'), '*piscina*', a broader street made by filling up a fish-pond. '*Campo*' (comp. p. 213) is a square or open space.

**History.** For the early history of Venice, see p. 200. The foundation of the Eastern supremacy of Venice was laid by *Doge Enrico Dandolo* (12-1205), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebisond, and of most of the Greek islands, including Candia. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council (*Consiglio Maggiore*), which consisted of all members of the *Nobili* above twenty. The executive was vested in a *Doge*, or *Duke*, and six counsellors, with whom was associated the *Council of the Pregadi*. The *Pregadi* were afterwards united with the higher officials to form the *Senate*. The duty of the *Avvogadori di Comune* was to see that the public officials governed constitutionally. After the conspiracy of 1310 the sovereignty was vested in the *Council of Ten* (*Consiglio dei Dieci*), which controlled every department of government, and from which the State Inquisition was developed in the 16th century.

With her rival GENOA the Republic came repeatedly into violent conflict, losing many of her conquests in the East; but the Genoese were at length totally defeated by *Doge Andrea Dandolo* in 1352. His successor *Marino Falieri* plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the régime of *Andrea Contarini* (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese captured Chioggia, but they were surrounded in the Lagoon and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 *Antonio Venier* (1382-1400) occupied the island of Corfu, and afterwards Durazzo, Argenteo, etc. Under *Michele Steno* (1400-14) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405); in 1408 the Republic gained possession of Lepanto and Patras, and in 1409 of Guastalla, Casalmaggiore, and Brscello. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* defeated the Turkish fleet at Gallipoli, and in 1421 it subdued all the towns of the Ionian coast, so that Venice now held the entire coast from the estuary of the Po to the island of Corfu. Mocenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola*; but in 1431 fortune turned against him, he was arraigned for treason, and in 1432 executed (p. 55). In 1449 the Venetians took Cremona, but were unable to prevent the elevation of Sforza to the dukedom of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Suspected by the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by Catharine Cornaro, wife of King James of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It was the focus of the commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 million ducats, 4 millions being clear profit. It possessed 300 sea-going vessels with 8000 sailors, 3000 smaller craft with 17,000 men, and a fleet of 65 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 15th cent. an event of evil omen occurred: Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-routes to India at the close of the century, by which its commerce was diverted to the Portuguese. Yet 'the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Republic'.

The opening of the 16th cent. brought new losses. In 1503 Venice signed a humiliating peace with Bajazet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the Kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Ottomans. In 1540 she lost Nauplia, the islands of Cbio, Paros, and others, and in 1571 Cyprus also, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet distinguished itself greatly. In 1659 the island of Candia was conquered by the Turks. The Venetians, however, under *Francesco Morosini* and *Königsmarck*, were victorious in the Morea in 1684, and conquered Coron, Patras, Corinth, etc.; in 1696 and 1698 they again defeated the Turkish fleets, and by the Peace of Carlowitz in 1699 they regained the Morea; but the Turks reconquered the peninsula in 1715, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her N. Italian possessions only, remained neutral in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stoutly opposed the new principles on

her victorious advance of the French she endeavoured to preserve her neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May, 1797. The last doge was *Lodovico Manin* (1788-97). By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1805) to the kingdom of Italy, and in 1814 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of *Daniele Manin*; but after a siege of 15 months she was taken by *Radetzky* on Aug., 1849. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy. See *H. F. Brown's* 'History of Venice', mentioned at p. 242.

In the History of Art Venice has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the rest of Italy, will also be felt by those who study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the BYZANTINE style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. The *Palazzi Faresetti, Doredan, and Zorzi*, and the *Fondaco dei Turchi* are ROMANESQUE. Even during the period of GOTHIC ART the Venetians differed in their style from the rest of Italy, although several architects from the mainland (including perhaps *Niccolò Pisano*) appear to have aided in building their churches. Their palaces, which, as generally in Upper Italy, are the chief Gothic buildings, possess a still more marked individuality, and foremost among them is that of the *Doges*. They possess a large entrance colonnade; a loggia (portego) on the upper floor with windows close together in the middle; wings, treated chiefly as surfaces for painting; and everywhere a wealth of decoration and colour. Such are the *Cà d'Oro*, the *Palazzo Scarsari*, and many others on the Canal Grande. Still more zealously did the Venetians cultivate the RENAISSANCE ARCHITECTURE, naturalised at the end of the 15th cent., much later than in the rest of Italy. In point of the early-Renaissance buildings in Venice cannot compare with those of Tuscany, but they are more richly decorated, and retain the articulation peculiar to the earliest period. At a later period Venetian architecture may justly boast of holding out against the rococo style longer than Central Italy. Chief among Venetian architects were several of the *Lombardi* family, *Jacopo Sansovino* of Florence (1477-1570), *Antonio da Ponte*, and especially *Andrea Palladio* of Vicenza (1518-80), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were *Scamozzi* and *Longhena*.

In the province of SCULPTURE the city possessed at the end of the 14th cent. two important masters in the brothers *Massegne*. The Judgment of Solomon, on the Palace of the Doges (p. 249), was the most famous sculpture of the late-Gothic period in Venice. From the middle of the 15th cent. onwards the growing taste for monumental tombs gave abundant employment to the sculptors, and led to the execution of those magnificent monuments which still fill the churches of Venice. The names of the son, of the *Bregni* or *Rizzi*, of the *Lombardi* (immigrants from Carona, the Lago di Lugano), and of *Alessandro Leopardi* (d. 1522) are the most important. After 1527 *Jacopo Sansovino*, sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His pupils were *Giovanni Campagna* and *Alessandro Vittoria* (d. 1608).

VENETIAN PAINTING did not begin to attract universal attention till the beginning of the 16th cent. (comp. p. lx). In the 14th cent. it was inferior to that of other Italian schools, and though Giotto was engaged in the neighbouring town of Padua, it remained unaffected by his influence. In 1419 *Gentile da Fabriano* and *Vittore Pisano* were invited to Venice to decorate the doges' palace. In the 15th cent. the most noted masters were *Giovanni* (also named *Alemannus*), *Antonio*, *Bartolommeo*, and *Luigi* (*Luigi*) *Vivarini*, known as the *Muranesi*, *Jacopo Bellini*, father-in-law of Mantegna, who influenced the Paduan school (p. 225), and *Carlo Crivelli*. *Antonello da Messina* introduced painting in oils into Venice about

1473, and the new method contributed powerfully to the development of the first purely Venetian artists in *Gentile* (1427-1507) and *Giovanni Bellini* (1428-1516), the sons of Jacopo. Giovanni Bellini, who had many pupils with Mantegna the most important master of the early Renaissance in N. Italy. Alike in composition (as in the 'santa conversazione', a peaceful yet expressive group of saints with the Madonna), in his love of colour and appreciation of landscape, and in his conception of female figures he may be regarded as the precursor of the glorious prime of Venetian painting. One of his contemporaries was *Vittore Carpaccio* (d. after 1519), a lively pictorial narrator, and to his school belonged *Cima da Conegliano* (about 1489-1508), *Catena*, *Bissolo*, and *Andrea Previtali*.

The first of the great masters of the late Renaissance was *Giorgio Barbarelli*, 1477?-1510), but unfortunately only the altar-piece at Castelfranco (p. 232) is thoroughly authenticated as his work; though at Venice a *Famiglia* in the Pal. Giovanelli (p. 270) and an *Apollo and Daphne* in the Seminario Patriarcale (p. 287) are attributed to him. The peculiar glow of his colouring, an attribute which seems natural rather than acquired, imparts even to his isolated half-figures unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which simple enjoyment of life is so admirably expressed was *Jacopo Palma Vecchio*, 1480-1528). Surpassing all his fellows in celebrity, in fertility and in the length of his career, next comes the great *Tiziano Vecelli* (1477?-1576). His finest frescoes are in the Scuola del Santo and Scuola del Carmine at Padua, and though his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, chief religious compositions, are still preserved at Venice.

Such was the vitality and vigour, and so great were the resources of the Venetian School, that even masters of secondary rank frequently produced works of the highest excellence. Foremost among these are *Sebastiano del Piombo* (1485-1547), who afterwards yielded to the fascinating influence of Michael Angelo, *Rocco Marconi*, the dreamy *Lorenzo Lotto*, *Bonifazio* ('*Bonifazio Veronese*'; comp. p. 203), *Giovanni Antonio (da) Pordenone* (d. 1539), whose carnation-tints are unsurpassed, and *Paris Bordone* (1500-70), whose portraits rival those of Titian. To a younger generation belongs *Jacopo Tintoretto* (*Robusti*, 1518-94), who squandered excellent abilities on superficial works (Vasari calls him 'il piu terribile cervello, che abbia avuto mai pittura'), and in his eagerness for effect lost the golden tints of his school. *Paolo Caliari*, surnamed *Veronese* (1528-86), on the other hand, though more realistic, maintains the best traditions of his school. Last among the masters of note were the *Bassano's*, *Palma Giovane*, and *Padovanino*. To the 18th century belong *Tiepolo* (d. 1770), a spirited decorative artist, *Antonio Canale*, an architectural painter, and his pupil *Bern. Bellotto*, both surnamed *Canaletti*, all much admired by their contemporaries.

Visitors to Venice should be provided with 'Life on the Lagoon' (2nd edit., London, 1894), by *Horatio F. Brown*, an excellent little book which furnishes answers to most of the questions about Venice that suggest themselves to the intelligent visitor. The same author's 'Venice: a Historical Sketch of the Republic' (1893) and 'Venetian Studies' (1887) are also recommended. It is, of course, well to be familiar with *Ruskin's* 'Stones of Venice', or at least with the 'Introductory Chapters and Local Indices' printed separately for the use of travellers' (in 2 octavo vols., 1881), though the intelligent traveller will temper Mr. Ruskin's extreme and sometimes extraordinary statements with his own discretion. His 'St. Mark's Republic: the History of Venice written for the help of the few travellers who stop here for her Monuments' is issued in the same form as the better-known 'Mornings in Florence'. The 'Venice' of *Mr. J. C. Hare* (3rd edit., 1891) is an interesting and convenient manual, and the 'Venetian Life' of *Mr. J. D. Howells* is one of the most charming books of its kind. *Bernhard Berenson's* 'Venetian Painters of the Renaissance, with an index to their work' (1891), will be found useful by the art-lover. The *Rev. Dr. Alex. Robertson's* 'Fra Paolo Sarpi' (2nd edit., 1894) deals with a critical epoch of Venetian history. See also the 'Renaissance in Italy', by *J. A. Symonds*; 'Venice' by the *Hon. Alethea Wiel* ('Story of the Nations Series'; 1894); and 'The



akers of Venice', by *Mrs. Oliphant*. — Mr. Ruskin advises the traveller who is fond of paintings to devote his principal attention 'to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of *only* in Venice, and Paul Veronese . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings'.

*Venice, Ital. Venezia*, in  $45^{\circ} 27'$  N. latitude, lies  $2\frac{1}{2}$  M. from the mainland in the *Lagune*, a shallow bay of the Adriatic about 5 M. in length and 9 M. in width. Its 15,000 houses and palaces, chiefly built on piles, and about  $6\frac{1}{2}$  M. in circumference, stand on 17 small islands, formed by 150 canals, and connected by 378 bridges. The population, which had dwindled from 200,000 to 35,000 after its dissolution as an independent state (1797), amounted in 1890 to 158,000 (including the suburbs). Its trade has also improved since the middle of the century. The town is surrounded by a chain of strong forts (see the small map in the corner of the Plan, and also pp. 288, 290).

The Lagoons are protected from the open sea by long sand-hills (*di*), strengthened at their narrowest parts with bulwarks (*murazzi*) of masonry, 30 ft. in height and 40-50 ft. in width. On the side next the Lagoons the Murazzi are perpendicular, while towards the sea they descend in four terraces. The Murazzi on the *lidi* of *Peltrina* and *Sottomarina* (near *Chioggia*; p. 291) date from the last period of the Republic. The *Diga of Malamocco*, a pier  $1\frac{1}{4}$  M. long, extending into the open sea, was constructed by the Austrian Government, after 1825, to protect Venice from the encroachments of the sea. A new mole,  $4\frac{1}{2}$  M. long, has lately been completed on the N. side of the Lido. The Lagoons are connected with the open sea by four entrances, of which those of the *Lido* and *Malamocco* are the most important.

The Lagoons consist of the '*laguna viva*', and the '*laguna morta*', which are of about equal extent. In the former the tide rises and falls about  $2\frac{1}{2}$  ft.; the latter, shallower, and nearer the mainland, is unaffected by the tide. Venice is situated in the '*laguna alta*'. At high water innumerable stakes ('*pali*'), rising from the water in curious groups (best seen from the tower of St. Mark), mark the sand-banks which surround the city, forming a complicated network of navigable channels. See the first chapter of *Horatio F. Brown's* '*Life on the Lagoons*'.

The city is intersected by innumerable canals (*rii*), from which most of the houses rise direct, though some of them are flanked by narrow footpaths. Among these houses extends a labyrinth of canes (*calli, la calle*), paved with stone, brick, or asphalt, and all are with picturesque and busy throngs.



a. **Piazza of St. Mark and Environs.** *Riva degli Schiavoni.*

The **Piazza of St. Mark** (Pl. G, 5), usually called '*La Piazza*' (the other open spaces being '*campi*'), a square paved with trachyte and marble, 192 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. 'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' (*Howells*). On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace blackened by age and the elements; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 248). The palaces on the N. and S. side were once the residence of the nine 'procurators' the highest officials of the Republic after the Doge, whence the name **Procuratie**. The *Procuratie Vecchie*, or N. wing, were erected in 1496-1520 by *Pietro Lombardo*, *Bartolommeo Buon* the Younger, and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamozzi* in 1584, together with the adjoining building (formerly the Library, p. 248), now form the *Palazzo Reale*, and contain handsome modern apartments with ancient and modern pictures (open on Sun. & Thurs., 12-3; entrance in the Piazzetta custodian 1 fr. for 1-3 pers.). The edifice on the W. side, the *Atrio* or *Nuova Fabbrica*, was erected in 1810, partly on the site of the church of S. Geminiano. The groundfloors of these structures consist of arcades, and contain the cafés and shops mentioned at pp. 235, 237.

The Piazza of St. Mark is the grand focus of attraction at Venice. On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest when the military band plays (Sun., Wed., and Frid., 7.30-9.30 or 8-10), and possesses a charm all its own. In winter the band plays on the same days, 2-4 p.m. and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive. Indeed, there is, perhaps, no more fascinating spot in Europe than this huge open-air drawing-room.

A large flock of PIGEONS enlivens the Piazza. In accordance with an old custom pigeons were sent out from the churches on Palm Sunday, and nestled in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they perch in great numbers under the arches of St. Mark's. Grain and peas may be bought for the pigeons from various loungers in the Piazza; and those whose ambition leans in that direction may have themselves photographed with the pigeons clustering round them.

The three richly decorated **Pedestals** of the flag-staffs in front of the church were executed by *Aless. Leopardi* in 1505. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of **S. Marco** (Pl. 17; E, 4), the Church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 829, is a Roman

sque brick basilica, begun in 830 and rebuilt after a fire in 976. In the 11th and following centuries it was remodelled in a Byzantine style, and decorated with lavish and almost Oriental magnificence. The fanciful effect of the façade was enhanced by the Gothic additions it received in the 15th century. The edifice (250 ft. long, 68 ft. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm. Around the W. and part of the N. transept is a vestibule covered with a series of smaller domes. On the S. side this contains the treasury, baptistery, and Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,790 sq. ft., and the interior is profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of them said to date from the 10th cent., long chiefly to the period between the 12th and 16th cent., and afford interesting evidence of the aptitude of the Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which once belonged to S. Pietro di Castello (p. 278).

Mr. Ruskin, in the 'Stones of Venice', lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrustated architecture is the only one in which perfect and permanent chromatic decoration is possible'. And again: — 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, chiefly on its colour also; and that the most subtle, variable, inexpressible colour in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold'.

Over the principal portal are *FOUR HORSES* in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and the sole existing specimen of an ancient quadriga. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine sent them to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon to Paris, where they afterwards graced the triumphal arch in the Place du Carrousel, and in 1815 they were restored to their former position by Emp. Francis.

**Façade.** \***MOsaics:** Below, over the principal entrance, the Last Judgment, executed in 1836; on the right Embarkation of the body of St. Mark to Alexandria, and its Arrival at Venice, both of 1660; on the left the Apparition of the saint, of 1728, and Deposition of the relics of the saint in the Church of St. Mark, of the 13th century. — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in the Tomb, Resurrection, Ascension. — The quaint **SCULPTURES**, especially at the main entrance (allegorical representation of the months, etc.), and the antique reliefs in the walls deserve notice. Above are statues of the Evangelists under canopies; at the end, the Annunciation; above the central arch, a statue of Christ.

**Entrance Hall (Atrio).** The *Mosaics* in the vaulting, of which there are in the Byzantine style of the 13th cent., represent Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch the Deluge; 2nd Dome, over the entrance to the church, St. Mark, executed in 1545 by the brothers *Zuccati*. The three *red slabs* in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III., effected here on 3rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, 'non

*tibi sed Petro*, to which the pope replied, *'et mihi et Petro'*. — In the new arch, Noah, and the Tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

The middle and right *Bronze Doors* are adorned with figures of saints in enamel (niello) work, and are of Byzantine origin.

The \*Interior consists of nave and aisles, crossed by a transept with aisles, with five domes and an apse. Its charm consists in the beauty of the main lines, the noble perspectives, and the magnificent decoration. The *Pavement* of stone mosaic dates from the 12th century. The *Mosaics* have lost their venerable appearance by recent restoration, but have gained in magnificence. Above the door are Christ, the Virgin, and St. Mark (13th cent.); in the arch above, the Apocalypse by *Zuccato* (1579). The foot of the *Bénitier* on the right is enriched with fine antique relief. The *Mosaics* in the right aisle represent Christ in Gethsemane, with legends of the Apostles above (12th cent.); 1st Dome, Descent of the Holy Ghost; in the left aisle, Paradise, and Martyrdom of the Apostle (16th cent.). At the entrance-door of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the *Altar* by the central pillar has an elegant Byzantine canopy. The *Mosaics* in the central dome of the nave represent the Ascension, and those on the S. and W. ribs scenes from the Passion (12th cent.). The other mosaics are chiefly of the 16th and 17th centuries. By the screen, right and left of the approach to the high-altar, are two *Pulpits* (ambones) in coloured marble, one placed on nine, the other on eleven columns. On the *Screen* are fourteen Statues in marble by the brothers *Massegne* (1393): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the *Rood-Arch* above, \*Mosaics by *Tintoretto*. — LEFT TRANSEPT: above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; fine Renaissance *Altar*, and two bronze *Candelabra*, dating from 1520. Below is the entrance to the *Cappella di S. Isidoro*, with the tomb of the saint, admirably restored. — The RIGHT TRANSEPT also contains two bronze *Candelabra*, of the end of the 16th century. — In the corner is the entrance to the Treasury (p. 247).

On the front of each of the small cantorie or singing-galleries, to the right and left of the CHOR, are three reliefs in bronze, by *Jac. Sansovino* from the life of St. Mark. On the balustrade of the *Stalls* are (centre) the four Evangelists in bronze, by *Sansovino*, and (sides) four Fathers of the church, by *Girolamo Caliarì* (1614).

The *High Altar* (*Altare Maggiore*) stands beneath a canopy of very antique, borne by four columns of marble with reliefs of the 11th century. The \**Pala d'Oro*, enamelled work with jewels, on plates of gold and silver executed at Constantinople in 1105 for the front of an altar, forms the altar-piece; it was re-arranged in the 14th cent. and furnished with Gothic additions. It is uncovered at Easter only, but is shown daily, 12- by tickets (25 c.), obtained on the first floor of the 'Fabbrica' of St. Mark reached from the chapel adjoining the choir on the left (tickets for the treasury, p. 247, also obtained here). Under the high-altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second *Altar* with four spiral columns of alabaster, said to have belonged to the Temple of Solomon, of which the two white ones in the middle are semi-transparent. The *Mosaics* in the Dome represent Christ surrounded by Old Testament saints; those of the apse, Christ enthroned (1506). The door leading from the high-altar to the sacristy bears relief of the Entombment and Resurrection of Christ, and admirable heads of Evangelists and Prophets (said to be portraits of the leading Venetian artists of the time) executed in bronze by *Sansovino* (1556).

The SACRISTY (*Sagrestia*), to the left, contains some fine mosaics on the vaulting (1524). In the lunette above the door is a Madonna by *M. L. Ricci* (1530). Cabinets with inlaid work of 1523. — To the right of the high altar: CAPPELLA DI S. CLEMENTE, with altar-relief of the 16th cent., representing SS. Nicholas, James, and Andrew, and the Doge Andr. Grimani.

In the right aisle, close to the principal entrance, is the Baptistry (closed, 1½ fr.), in the centre of which is a large font of 1545. The bronze

d, adorned with fine reliefs by *Tiziano Minio* of Padua and *Desiderio* of Lorence, bears a bronze statue of John the Baptist, by *Francesco Segala* (1565). Opposite the door, the monument of Doge Andrea Dandolo (d. 1354). The stone over the altar is from Mt. Tabor. To the left of the altar the head of John the Baptist, of the 15th cent.; below it is the stone on which he is said to have been beheaded. The mosaics in the vaulting date from the 13th and 14th centuries. In the central dome, Christ commanding his disciples to baptize the Gentiles in his name; the other mosaics are chiefly from the life of John the Baptist. — From the Baptistery we enter the **CAPPELLA ZENO**, containing the handsome \*Monument of Cardinal Giambattista Zeno (d. 1501), entirely in bronze, designed like the altar by the Lombardi and Aless. Leopardi; on the sarcophagus is the figure of the Cardinal, over life-size; below are the six Virtues by *Pietro Lombardo*. The handsome altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the \*Madonna, St. Peter, and John the Baptist, and above, a relief of God the Father, by *P. G. Campanato* (1515); on the altar itself a relief of the Resurrection. To the right and left two lions in coloured marble.

In the right transept is the entrance to the **Treasury** (*Tesoro di S. Marco*), open daily, except festivals, 12-2; 25 c.; see p. 246): in front, an episcopal throne of the 6th cent., with symbolical reliefs; in a glass-case to the left, valuable Byzantine book-covers. On the table to the left, two Gothic silver chandelabra. In the cabinet by the rear-wall, the sword of the Doge Morosini (p. 240). In the central cabinets is sumptuous church-furniture. Also an antependium in beaten silver (14th cent.).

The **Crypts**, one under the choir and one under the marble pavement in front of it, are among the oldest parts of the edifice. They have recently been cleaned out, but are not open to the public except on St. Mark's Day.

The visitor is strongly recommended to walk round the **GALLERY** inside the church in order to inspect the mosaics more closely. Ascent from the principal portal (sacristan 1/2 fr.). The gallery outside the church could then be visited for the purpose of examining the bronze horses.

On the N. side of St. Mark's, under the arch of the transept, the marble sarcophagus, borne by lions, of *Daniele Manin*, president of the republic in 1848 (d. at Paris, 1857).

On the S. side of the church are two short square \***Pilasters**, with Greek monograms, brought in 1256 from the church of St. Saba at Ptolemais (6th cent.), which was destroyed by the Venetians. In the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. Two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doges, represent two pairs of knightly figures embracing each other. They are said also to have been brought from Ptolemais and are the subject of various more or less apocryphal legends (see *Hare's 'Venice'*, 3rd edit., p. 22).

Opposite St. Mark's, to the S.W., rises the isolated square **Campanile** (*di S. Marco*), 322 ft. in height. It was founded in 1093, rebuilt in 1329, provided with a marble top in 1417, and in 1517 crowned with the figure of an angel nearly 16 ft. high. —

**Loggetta**, or vestibule, on the E. side of the campanile, erected by *Sansovino* in 1540 and lately restored, was once a rendezvous of the Nobili and afterwards a waiting-room for the guards attending the sessions of the great Council. The bronze statues of Neptune, \*Mercury, Apollo, and Pallas, and the fine reliefs on the copy by *Sansovino*, and the *Bronze Gates*, cast in 1750, deserve in-



spection. In the interior is a Madonna and Child with St. John, in terracotta (formerly gilded), by *Sansovino*.

The tower is always open (15 c. for each person). The ascent by winding inclined plane of 38 bends, and lastly by a few steps, is easy and well-lighted. At the top is stationed a fire-watchman with a telescope. The view embraces the city, the Lagune (comp. p. 243), the Alps, a part of the Adriatic; W. the Monti Euganei near Padua (p. 315); E. a very clear weather the Istrian Mts., rising above the Adriatic, a magnificent spectacle early in the morning or towards sunset. An unexpected feature in the view is that none of the canals of Venice are visible.

The **Clock Tower** (*La Torre dell' Orologio*), on the opposite side at the E. end of the Old Procuratie, erected in 1496, probably from designs by the Veronese architect and sculptor *Ant. Rizzo*, rises over a lofty gateway, which forms the entrance to the *Merceria* (p. 269). On the platform are two giants in bronze, who strike the hours on a bell. The custodian of the clock explains the mechanism ( $\frac{1}{2}$  fr.); entrance under the archway to the left, indicated by a notice.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the **\*Piazzetta** (Pl. H, 5, 6), bounded on the W. by the Library, and on the E. by the Palace of the Doges.

The former **\*\*Library** (*Libreria Vecchia*), now united with the Procuratie Nuove to form the royal palace (p. 244), begun by *Sansovino* in 1536, is a magnificent building of the 16th cent., and one of the finest secular edifices in Italy. In plan it consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon a series of smaller fluted columns of the Ionic order. The effect is so fine as to justify certain liberties which *Sansovino* has taken, such as that of enlarging the metopes at the expense of the triglyphs and architrave. The caryatides at the main portal are by *Al. Vittoria*. The interesting interior contains a large hall with ceiling-paintings by *P. Veronese*, *Schiavone* and others, and wall-paintings by *Tintoretto* and *Molinari*.

'The Library of St. Mark remains the crowning triumph of Venetian art. It is impossible to contemplate its noble double row of open arches without echoing the judgment of Palladio, that nothing more sumptuous or beautiful had been invented since the age of ancient Rome' (*J. A. Symonds*).

In the direction of the Lagune are two *Granite Columns*, from Syria or Constantinople, erected here in 1180; one of them bears the Winged Lion of St. Mark (wings modern); the other St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. This used to be the place of execution, and is now the headquarters of the gondoliers (comp. p. 235). The Venetian phrase '*fra Marco e Todaro*' corresponds to our 'between hammer and anvil'. — On the Lagune, between the Library and the *Royal Gallery* is the old *Zecca* (hence 'zecchino' or 'sequin') or *Mint*, also begun by *Sansovino* in 1536, with the *Caffè della Borsa* (p. 235) on the ground-floor.

The **\*\*Palace of the Doges** (*Palazzo Ducale*; Pl. H, 5), the V



side of which (82 yds.) faces the Piazzetta, and the S. side (78 yds.) the Lagune, was founded in 800, afterwards destroyed five times, and as often re-erected in grander style. The exterior, lined with small slabs of coloured marble, and with two pointed arcades of 107 columns (36 below, 71 above), one above the other, is said to have been built in the Gothic style in 1424-42 by *Giovanni Buon* and his sons *Pantaleone* and *Bartolommeo Buon the Elder*. The upper arcade, called '*La Loggia*', is remarkably rich. From between the two columns of red marble (9th and 10th from the principal portal), the Republic caused its sentences of death to be proclaimed. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. On the corner-pillar next the portal are interesting figures of Numa Pompilius, Cyprian, Emperor Trajan judging the cause of a widow, Justice, Moses, &c., all with inscriptions. The group above these is the \*Judgment of Solomon by two unknown Florentines (comp. p. 241). At the corner towards the Lagune, Adam and Eve. Mr. Ruskin, who gives an elaborate description of these sculptures in his '*Stones of Venice*', affirms that the capital under this group, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. At the S.E. angle, the sin of Noah; and in the centre of the Piazzetta façade, Venetia enthroned. All these are Gothic. A thorough restoration of the exterior was accomplished in 1873-89.

The transition from late-Gothic to Renaissance forms is illustrated by the fine portal adjoining St. Mark's, built in 1438-1443 by *Giov. and Bart. Buon the Elder*. It is called \**Porta della Carta* from the placards which announced the decrees of the Republic here. The figure of Temperance, below to the left, the charming Putti, climbing among the Gothic foliage of the tympanum, and the figure of Justice, above, are especially attractive.

The magnificent \*Court, begun at the end of the 15th cent. by *Mat. Bregno* and *Ant. Scarpagnino*, but only partly completed, has a grand façade on the E. side, probably by *Ant. Rizzo*. The little \*Façade adjoining St. Mark's at the N.E. corner, by *Gugli. Bergamasco* (1520), is less gorgeous, but more happily proportioned. Within one of the highest windows to the left was the prison of the poet Count Silvio Pellico in 1822, before he was removed to the Spielberg at Brünn. In the centre of the court are two *Cistern Fronts* in bronze, of 1556 and 1559. On the façade of the *Clock Tower*, to the right, is a statue of the Venetian general Duke Francis Maria I. of Urbino by the Florentine sculptor *G. Bandini*. The other statues are antique, but freely restored.

The richly ornamented *Scala dei Giganti*, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by *Sansovino* (1554). On the highest landing of these steps, in the later period of the Republic, the doges were crowned. Opposite are beautiful statues of Adam and Eve, by *Antonio Rizzo* (1462).

The \*INTERIOR (admission, see p. 239; guide quite unnecessary office on the first floor, to the right) is another prominent specimen of Venetian art. While the earliest painters devoted their energies to the church of St. Mark, the great masters of the 15th and 16th cent. were chiefly engaged in the Palace of the Doges. As, however, their works were unfortunately destroyed by the great fire of 1577 the palace now forms a museum of later masters only, such as *Tintoretto*, *Palma Giovane*, and *Paolo Veronese*, but it still presents a most brilliant display of Venetian painting, so far as executed for behoof of the state. The excellent condition of the paintings is noteworthy; the gorgeous colouring of *P. Veronese* is nowhere better illustrated. Printed lists of the pictures are placed in each room (except on Sun. and holidays).

We ascend the *Scala dei Giganti*. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges. Tickets of admission are sold opposite the staircase (see p. 239). To the right is the richly decorated *Scala d'Oro* of *Sansovino*, completed in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book. The stucco-work is by *Al. Vittoria*, the paintings by *G. B. Franco*. By this staircase we ascend on week-days direct to the upper story. — The next staircase, the *Scala dei Censori*, is the entrance on Sundays and festivals (p. 252).

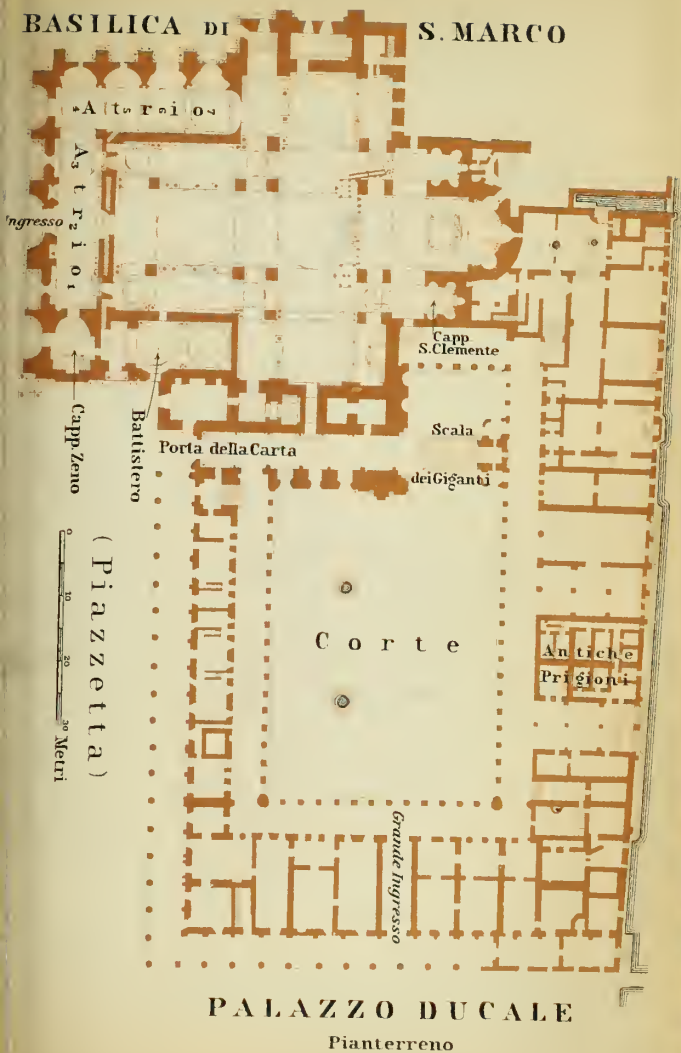
The UPPER FLOOR, to which the *Scala d'Oro* leads, contains the apartments in which the authorities of the Republic held their meetings, and which retain much of their ancient splendour. We first enter a small anteroom, the —

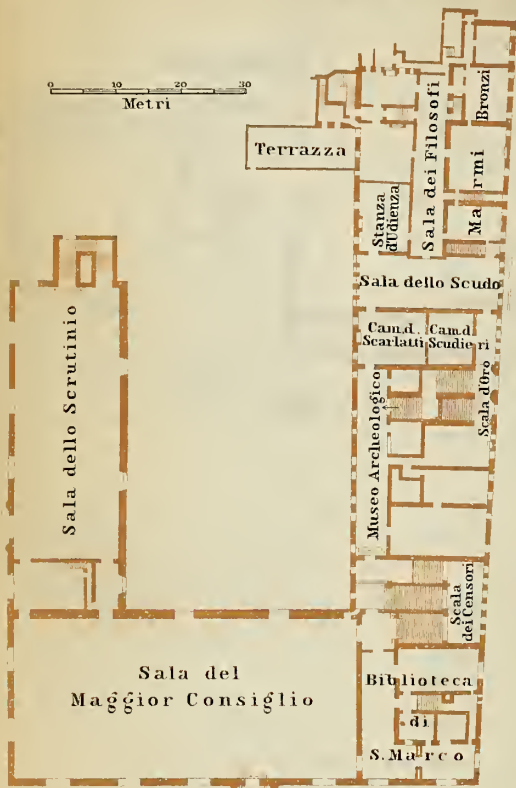
I. ATRIO QUADRATO, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls portraits of senators, also by *Tintoretto*. — To the right is the —

II. SALA DELLE QUATTRO PORTE, restored in 1869; architectural decorations by *Palladio*, 1575. Entrance-wall, in the centre: \*Doge Ant. Grimani kneeling before Religion, by *Titian* (a late work; c. 1555); the figures at the sides are by *Marco Vecelli*. The side pictures are by Titian's pupils: left, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Over the windows in the entrance-wall: Neptune strewing the treasures of the deep at the feet of Venezia, by *Tiepolo*. Exit-wall: Arrival of Henry III. of France at Venice, by *Andrea Vicentino*; Doge Cicogna receiving the Persian ambassadors in 1585, by *Carletto Catiani*, son of *P. Veronese*. Magnificent ceiling: stucco-work by *Sansovino*, painting by *Jac. Tintoretto* and others. — Next we enter the —

III. ANTICOLLEGIO, opposite the Atrio Quadrato. Architectural decoration and fine chimney-piece designed by *Scamozzi*. Opposite the windows, \*Rape of Europa, by *P. Veronese*; Jacob's return to Canaan, by *Bassano*. Wall to the right: Forge of Vulcan, Mercury with the Graces; opposite wall, Minerva driving back Mars, and Ariadne and Bacchus, all by *Jac. Tintoretto*.

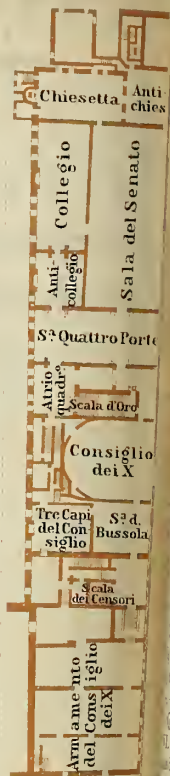
# BASILICA DI S. MARCO





## PALAZZO DUCALE

Primo Piano



Secondo Piano

IV. SALA DEL COLLEGIO. On the left, chimney-piece with statues of Hercules and Mercury, by *Campagna*. Over the door, Nuptials of St. Catharine (with a portrait of Doge Franc. Donà); to the left, Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by *Jac. Tintoretto*; over the throne a memorial-picture of the Battle of Lepanto, \*Christ in glory (below, Doge Venier, Venetia, St. Mark, St. Justina, etc.), by *P. Veronese*; opposite, Prayer of Doge Andrea Gritti to the Virgin, by *Tintoretto*. Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, \*Venetia on the globe with Justice and Peace, all by *P. Veronese*.

'The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses and should pass the sunny summer mornings there again and again . . . he will no otherwise enter so deeply into the heart of Venice'. — *Ruskin*.

V. SALA DEL SENATO. Over the throne, Descent from the cross by *Jac. Tintoretto*, with portraits of the Doges Pietro Lando and Marc Antonio Trevisano; on the wall, to the left, Doge Franc. Venier before Venetia, Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the league of Cambrai, see p. 240), all by *Palma Giovane*; Doge Pietro Mocenigo imploring the aid of the Virgin, by *Jac. Tintoretto*. Above the exit, Christ in glory, with Doges Lorenzo and Girolamo Priuli, by *Palma Giovane*. Central ceiling-painting: Venice, Queen of the Adriatic, by *Dom. Tintoretto*.

Beyond this room (to the right of the throne) is the ANTE-CHAMBER to the chapel of the Doges, containing two pictures by *J. Tintoretto*, SS. Jerome and Andrew, and SS. Louis, Margaret, and George. — In the CHAPEL, over the altar, a Madonna by *Sansovino*. On the entrance-wall, *Bonifazio (Previtali?)*, Israelites crossing the Red Sea; *Bonifazio*, Christ teaching in the Temple; after *Giorone(?)*, Christ in Hades. Exit-wall, *Boccaccino*, Madonna; *School of Giov. Bellini*, Madonna, in an elaborate landscape (retouched); *Early Netherlands School*, Mocking of Christ; *Paris Bordone(?)*, Body of Christ, with two angels; above, *P. Veronese*, Forest-landscape. — We return through the Sala del Senato and from the Sala della Quattro Porte pass through an anteroom (left) to the —

VI. SALA DEL CONSIGLIO DEI DIECI. Entrance-wall: Pope Alexander III. and Doge Ziani, the conqueror of Emp. Fred. Barossa, by *Jac. Bassano*; opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli*. Back-wall: Adoration of the Magi, by *Aliense*. Ceiling-paintings: partly copies of *Veronese* and partly by *Zelotti* and others; the \*Old Man supporting his head with his hand (at the back) is by *P. Veronese* himself.

VII. SALA DELLA BUSSOLA, ante-chamber of the three Inquisitors of the Republic. On the entrance-wall (the present egress) an opening, formerly adorned with a lion's head in marble, into the mouth of which



(*Bocca di Leone*) secret notices were thrown. This room contains two pictures by *Aliense*: on the entrance-wall, Taking of Brescia 1426, opposite, Taking of Bergamo, 1427; chimney-piece by *Sansovino*; opposite, Doge L. Donato kneeling before the Madonna, by *Marco Vecelli*. On the ceiling, St. Mark surrounded by angels, by *Paolo Veronese* (a copy). — The room to the right is the —

VIII. STANZA DEI TRE CAPI DEL CONSIGLIO. Central ceiling painting, an angel driving away the vices, of the school of *Paolo Veronese*; chimney-piece by *Sansovino*, with caryatides by *Pietro da Salò*. To the left, Pietà by *Giov. Bellini*. Opposite, Madonna and Child, two saints, and Doge Leon. Loredan, by *Vinc. Catena*. — We now return to the Sala della Bussola and descend to the —

CENTRAL FLOOR, to which the Scala dei Censori leads direct (on Sun. and holidays, see p. 250). To the left is the Library (p. 248) and in front is the —

\*SALA DEL MAGGIOR CONSIGLIO, 55 yds. long, 26 yds. broad, 47 ft. high, which was the assembly-hall of the Great Council. The balcony affords a view of the lagoons, with the islands of S. Giorgi and the Giudecca opposite, and the Lido to the left. The ceiling paintings, which represent battles of the Venetians, are by *P. Veronese*, *Franc. Bassano*, *Jac. Tintoretto*, and *Palma Giovane*; the best are \*Venice crowned by Fame (in the large oval next the entrance by *Paolo Veronese*, and the Delivery of the Doge's insignia to Niccolò da Ponte (in the rectangle in the centre), by *Jac. Tintoretto*. On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810). — On the walls are 21 large scenes from the history of the Republic by *Leandro* and *Francesco Bassano*, *Paolo Veronese*, *Jacopo* and *Domenico Tintoretto*, etc. On the E. wall *Jac. Tintoretto*'s Paradise, the largest oil-painting in the world, with bewildering multitude of figures, many of the heads of which are admirable. — The historical pictures consist of two series. The first illustrates in somewhat boastful fashion the life of Doge Sebastiano Ziani (1173-79), who accorded an asylum to Pope Alexander III. (comp. p. 245) and (in league with the towns of Lombardy) resisted the imperial demands; the second depicts the exploits of Doge Enrico Dandolo (p. 239).

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left towards the opposite end: 1. Meeting of Pope Alexander III. and Doge Ziani at the Monastery della Carità; 2. Parting audience of the Ambassadors of the Pope and the Doge on their departure for Parma, both by *Pupils of Paolo Veronese*; 3. (above the window) Presentation of the consecrated candle, by *Leandro Bassano*; 4. Ambassadors of the Pope and the Doge presenting to Emp. Fred. Barbarossa a petition for cessation of hostilities, by *Jac. Tintoretto*; 5. The Pope presenting a sword to the Doge, by *Franc. Bassano*; 6. (above the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo*; 7. Battle of Salvore (Pirano), defeat of the Imperial fleet, and capture of Otho, the Emperor's son, 1177, by *Dom. Tintoretto*; 8. (above the door) The Doge presenting the captive Otho to the Pope, by *Andre Vicentino*; 9. Pope Alexander permits Otho to repair to his father in order to negotiate a peace, by *Palma Giovane*; 10. Fred. Barbarossa kneeling

before the Pope (p. 245), by *Federigo Zuccaro*; 11. (above the door) Conclusion of peace between the Pope, Doge, and Emperor at Ancona, by *Girolamo Gambarato*. — On the end-wall, 12. The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro*.

The series of pictures in honour of Doge Dandolo also begins on the entrance-wall, to which we return after seeing the first series. They run from left to right: 1. The Doge and French Crusaders swear alliance at St. Mark's in 1201 for the liberation of the Holy Land, by *Giov. Le Clerc*; 2. Storming of Zara in 1202, by *Andrea Vicentino*; 3. Surrender of Zara in 1202, by *Dom. Tintoretto* (over the door to the balcony); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians for his father in 1202, by *Andrea Vicentino*; 5. Taking of Constantinople by the Venetians and French, 1203, by *Palma Giovane*; 6. Second capture of Constantinople, in 1204, by *Dom. Tintoretto*; 7. Count Baldwin of Flanders elected Greek Emperor, 1204, by *Andr. Vicentino*; 8. Coronation of Baldwin by Doge Enrico Dandolo, 1204, by *Aliense*. (Above is, a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Falethri decapitati pro criminibus*; comp. p. 240.) — Lastly: 9. Return of the Doge Andrea Contarini from his victory over the Genoese fleet near Chioggia, 1380, by *Paolo Veronese*.

The CORRIDOR contains a bust of the Emp. Francis and portraits of several senators. — The SALA DELLO SCRUTINIO, or *Voting hall*, is decorated similarly to the preceding room. The balcony affords a good view of Sansovino's Library.

On the frieze are portraits of the last 39 doges, down to Lod. Manin (1797). Entrance-wall: Last Judgment, by *Palma Giovane*, with portraits of his wife (in blue) in Heaven, Purgatory, and Hell; above, prophets. Left wall, towards the Piazzetta: 1. Victory over King Roger of Sicily, 1181, by *M. Vecelli*; 2. (beyond the door) Subjugation of Tyre under Domenico Michieli in 1125, by *Aliense*; 3. Victory of Michieli over the Turks at Fa, 1123, by *S. Peranda*; 4. Victory in the Lagoons over Pepin, son of Charlemagne, in 815; 5. Siege of Venice by Pepin in 809, both by *A. Vicentino*. — Opposite the entrance: Monument to Doge Francesco Morosini (Poloponnesiaeus), who in 1684-90 conquered the Morca and Athens (p. 240). Right wall: 6. Lazzaro Mocenigo defeats the Turks near the Dardanelles, 1571, by *P. Liberi*; 7. (over the window towards the court), Destruction of Margaritino, 1571, by *P. Bellotti*; 8. Battle of Lepanto, 1571; 9. (over the second window), Conquest of Cattaro during the war against Genoa, 1380, both by *A. Vicentino*; 10. Recapture of Zara, 1346, by *J. Tintoretto*. — On the ceiling other scenes from the history of the Republic.

The celebrated LIBRARY OF ST. MARK (*Bibliotheca Marciana*; open daily, 9-4; special permission necessary for the MSS. and codices) contains, among other treasures, many rare MSS., splendid Byzantine book-covers of the 9-11th cent., a copy of Dante of the second half of the 14th cent., with numerous miniatures, and the *\*Breviario Comani*, a famous early-Flemish breviary of the beginning of the 15th cent., with beautiful miniatures by Gerard Horenbout and Willem van Lathem. On the ceiling, Adoration of the Magi, by *Paolo Veronese*. Above the door is a portrait of Fra Paolo Sarpi (1577), by *Da Ponte*. — The reading-room is open to the public daily, 9-4, except on Sun. and festivals.

From the Sala del Maggior Consiglio we descend the Scala dei Corsori to the upper colonnade (p. 250) and then ascend the Scala dei Santi. From the first landing of this staircase we turn to the right

into the **ARCHÆOLOGICAL MUSEUM**, founded in 1846, occupying the rooms in which the doges resided down to the close of the 16th century. It contains ancient sculptures in marble, Greek and Roman, most of them brought home as booty by the Venetians from their campaigns, and also many more recent acquisitions.

**I. Room** (*Galleria d'Ingresso*). To the left of the entrance, two candelabrum-bases with armed Cupids; Apollo resting, a large figure; Bacchus and satyr. Opposite the entrance, Colossal Heads of a male and female satyr. To the right and left of the exit, Statues of two Muses.

**II. Room** (*Camera degli Scarlatti*). Fine wooden ceiling. Chimney-piece of the end of the 15th century. Busts and portraits of Doges. To the right of the entrance, a Doge's hat ('corno'); three pictures of the Lion of St. Mark, by *Jac. del Fiore*, *Carpaccio*, and *Donato Veneziano*.

**III. Room** (*Sala dello Scudo*). In front of the entrance to the close Sala dei Filosofi, the famous \*Map of the world by the Camaldulensian monk Fra Mauro, 1457-59; adjacent, to the right, six tablets of carved wood from the planisphere of Haji Mehemet of Tunis (1559), captured by the Venetians in the 17th century. Ancient globes and maps. — The door opposite the entrance leads into the —

**IV. Room** (*Stanza d'Udienza*), containing a number of busts of emperors (the best Vitellius, opposite the entrance). — We now return to the Sala dello Scudo and pass, to the right of the map of the world, into the —

**V. Room**. To the left of the entrance, poor replica of the archaist Diana at Naples; lower part of a sitting colossal female figure, of the Hellenistic or Augustine era.

**VI. Room**. On the entrance-wall, three \*Conquered Gauls, resembling the Dying Gladiator at Rome and similar statues at Naples, probably from the groups erected on the Acropolis of Athens by Attalus, King of Pergamum, about B.C. 239, after his victory over the Gauls at Sardes. Cupid bending his bow, after Lysippus, the best-preserved replica extant. Exit-wall: Apollo; Leda with the swan; Hermaphrodite; above, Rape of Ganymede, freely restored. By the window in the exit-wall, so-called Ulysses.

**VII. Room** (*Sala dei Bronzi*). Entrance-wall: *Riccio*, St. Martin; two centaurs standing over a female centaur asleep on the ground, marble relief of the 16th cent.; *Camelio*, Battle-scene; *Riccio*, Bronze door of the tabernacle. On the opposite wall: *Riccio*, Four scenes from the legend of the Holy Cross. Between them, *Florentine School* (more probably *A. Leopardi?*), Assumption. Fine Renaissance bronzes, busts, cameos (among them, Zeus Aigiochos), medals, and coins. — We again return to the Sala dello Scudo and pass in a straight direction into the —

**VIII. Room** (*Camera degli Scudieri*). Entrance-wall, immediately to the right, Fragment of a Greek tomb-relief. Farther on, \*Fragment of an Attic frieze of a naval battle, belonging to the similar relief mentioned p. 188; above it, Front of a child's sarcophagus, with the story of Cleobea and Biton, restored at the top and bottom. In the corner, \*Square Altar perhaps of the 3rd cent. B.C., with charming representations of satyr. On the exit-wall, in the middle, Front of a Roman sarcophagus, representing the death of the children of Niobe; to the left, Warrior sacrificing; Greek votive-relief to Theseus, unfinished, and partly retouched; other reliefs and inscriptions.

In the staircase to the Doge's private apartments is an interesting \*Fresco of St. Christopher, by *Titian*, painted in 1523. In the wall of the adjacent corridor is a memorial of the monument of Thomas Mowbray, Duke of Norfolk, who was banished by Richard II. The Duke died in Venice in 1399 and was buried in the vestibule of S. Marco (p. 245). His body was removed to England in 1533, while his monumental tombstone remained *in situ* till 1840, when it also was taken to England. These are not shown to the general public, but may sometimes be seen on application to one of the attendants in the Archæological Museum.

We now descend the staircase and beyond the *Scala dei Censori*

p. 250) pass through the second door to the right (marked 'Prigioni'), from which a narrow passage leads to the lofty Bridge of Sighs (*Ponte dei Sospiri*; Pl. H, 5), which connects the Palace of the Doges with the *Carceri* or *Prigioni Criminali*, built in 1512-97 by *Ant. da Ponte*. These, the prison for ordinary criminals, are still in use, while the notorious *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797. A staircase descends from the above-mentioned passage to the *Pozzi*, a series of gloomy dungeons, with a torture-chamber and the place of execution for political criminals. Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it —, serving merely as a means of communication between the Criminal Courts and the Criminal Prison, has probably never been crossed by any prisoner whose name is worth remembering or whose fate deserved our sympathy.

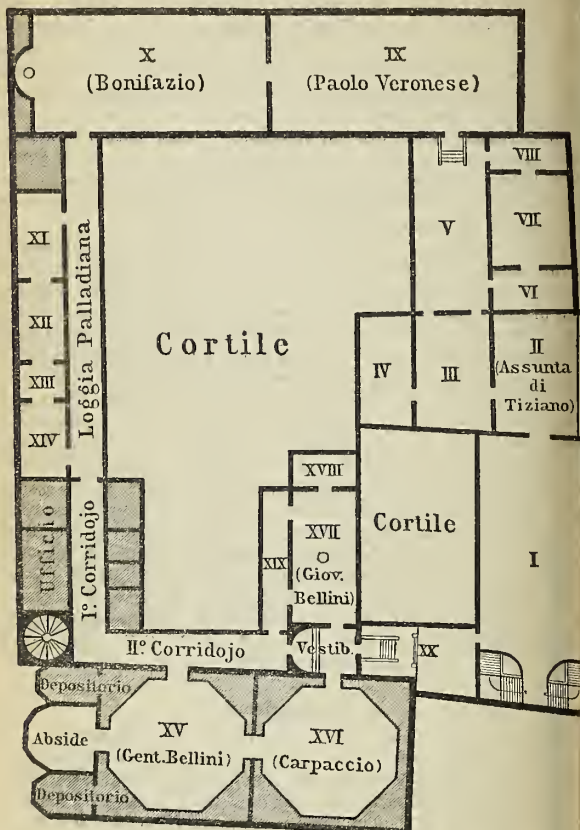
A good survey of the Bridge of Sighs and of the handsome Entrance of the Doges' Palace, more harmonious in appearance than the West side, with a basement of faceted stone, is obtained from the small piazza in front of the Pal. Trevisani (see p. 272) or from the *Ponte della Paglia*, which connects the Molo with the adjacent *Riva degli Schiavoni* (Pl. H, I, 5), a quay paved with unpolished marble. This quay presents a busy scene, being the most popular lounge in Venice. In 1887 it was embellished with an equestrian *Statue of Emperor Emmanuel II.*, by E. Ferrari; at the back of the pedestal is *Venetia enslaved*, in front *Venetia liberated*. The *Hôtel Danieli* (p. 234) was the home of Alfred de Musset and Georges Sand in 1833. — Beyond the next bridge rises the church of S. MARIA DELLA SALUTE (Pl. I, 5): in the high-choir, above the principal entrance, Christ in the house of the Pharisee by *Moretto*; on the ceiling, Coronation of the Virgin by *Tiepolo*. Near this church is the *Casa di Petrarca*, presented by the Republic to Petrarch in 1362.

For the adjoining churches of *S. Zaccaria*, *S. Giorgio dei Greci*, and *S. Giovanni in Bragora*, see pp. 272, 276; the *Arsenal*, p. 277. Farther down the bank of the canal, at the S.E. extremity of Venice, lie the *Giardini Pubblici* (p. 277).

#### b. The Academy.

The *\*\*Accadēmia di Belle Arti* (Pl. E, 6) occupies the old *Sala di S. Maria della Carità*, the assembly-hall of this brotherhood, on the Grand Canal, by the iron bridge (steamboat-station, p. 236), and may be reached on foot from the Piazza of St. Mark in 1 min. (comp. p. 285). The entrance is to the right, under a figure of Minerva with the lion, whence we ascend the staircase. (Admission, see p. 239.) Permission to copy, free tickets for artists, etc., obtained at the office (court of the doge's palace, first floor, on the right). The numbers over the doors apply in each case to the following rooms. — Catalogue 1 fr., sold at the entrance only.

The gallery chiefly contains pictures by Venetian masters. The ordinary visitor will be most interested in those of the *Bellini* and the great masters of the following period. The historical painting by *Gentile Bellini* and *Carpaccio* in Rooms XV and XVI present



lifelike picture of ancient Venice, while the brilliance of their coloring makes us forget the poverty of their execution and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Fl-



antine artists arrange their groups and describe historical events. In the case of the numerous pictures of *Giovanni Bellini* (Room I, No. 38; Room XVII, No. 596, etc.) the attention is chiefly arrested by his 'santa conversazione' (p. 242), by the beauty of his nude figures, and by his vigorous though not very saint-like male figures. A picture by *Boccaccino da Cremona* (Room XVII, No. 600), a little-known master of the earlier school, is one of the best of that period. *Palma Vecchio* is not represented here by his best works. On the other hand *Rocco Marconi's* Descent from the Cross (R. II, No. 166) is one of his finest efforts. *Titian's* masterpiece, the Assumption of the Virgin (R. II, No. 40), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magnificence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises what is perhaps the earliest known work of his master, and his last, uncompleted creation: the Visitation and the Pietà. His Presentation in the Temple (R. XX, No. 626) is also very attractive owing to the spirited grouping and the beauty of the individual figures. *Bonifazio I's* wealth of colour is displayed in the Story of Dives (R. X, No. 291), the Massacre of the Innocents (R. X, No. 319), and his small Madonna (R. X, No. 269). The Miracle of St. Mark (R. II, No. 42) by *Tintoretto*, and the Supper in the house of Levi (R. VI, No. 203) by *Paolo Veronese*, are specially interesting.

The ticket-office is in the hall at the foot of the stairs, on the right. The double staircase ends in —

ROOM I (Maestri Primitivi). Ancient pictures, with fine original frescoes. On the wall to the right: 10. *Lorenzo Veneziano*, Altar-piece of the Descent; in the centre the Annunciation (1358), above it God the Father by *Franc. Bissolo*. To the left, 33. *Giovanni and Antonio da Murano*, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440; it is doubtful whether this is the original; comp. the picture in S. Pantalone, p. 84).

ROOM II (Sala dell' Assunta): \*\*1. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 281), whose high-altar it once adorned.

There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us: the joyful innocence of the heavenly company whose winged units are gathered together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them which is quite delightful to the mind and the eye. Like the bees about the queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned

face and outstretched arms longs for the heaven out of which the Etern looks down. To this central point in the picture Titians invites us by the arts of which he is a master. . . . The apostles we observe are shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous power with which their various sensations of fear, devotion, reverence, wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo.' — *C. & C.*

To the left of the entrance, 36. *Cima da Conegliano*, Madonna enthroned, with saints and angels making music; \*37. *Paolo Veronese*, Madonna enthroned, with saints. — \*38. *Giov. Bellini*, Madonna enthroned, in a richly-decorated niche, with SS. Sebastian and Dominic and a bishop to the right, and Job, St. Francis, and John the Baptist to the left; on the steps of the throne are three angels. This is one of the finest works of the artist. — \*39. *Marco Basaiti*, Call of James and John, the Sons of Zebedee, dating from 1510 and marking with No. 69 in Room V, painted the same year, the highest level reached by Basaiti under the influence of Giov. Bellini. — On the right wall, \*42. *Jac. Tintoretto*, St. Mark rescuing a slave; 43. *Tintoretto*, Fall of Man. On the entrance-wall, 44. *Carpaccio*, Presentation in the Temple. Over the door, 45. *Paolo Veronese*, Cerberus offering her gifts to the enthroned Venetia. — The steps lead to —

ROOM III (Maestri Italiani Diversi). To the left, 47. *Piero della Francesca*, St. Jerome with the donor; 56. *Garofalo*, Madonna in clouds, with four saints (1518); 62. *Spagnoletto*, Martyrdom of St. Bartholomew. — The door opposite the entrance leads to —

ROOM IV (Disegni), with ceiling-paintings by *Benedetto Calbo* (Assumption) and *Tintoretto* (Allegories). In the centre, in Cases 33-42, is the so-called '*Sketch Book of Raphael*' (of doubtful genuineness). By the back-wall, in the show-cases: 3. *Raphael*, Apollo and Marsyas; 4 and 7. Drawings by *Michael Angelo*. Farther off, \*Drawings by *Leonardo da Vinci*, including some of his famous caricatures. On the walls, Drawings of various schools. — We now return to Room III and pass to the left into —

ROOM V (dei Belliniani). Entrance-wall: 68. *Marco Basaiti*, SS. James and Anthony; \*69. *Basaiti*, Christ on the Mt. of Olives (see No. 39, in Room II); 76. *Marco Marziale*, Supper at Emmaus (1506); 80. *Bart. Montagna*, Madonna enthroned, with SS. Sebastian and Jerome; 82. *Bened. Diana*, Madonna enthroned, with four saints; 88. *Bissolo*, Dead Christ mourned by angels; 89. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat (1515); 92. *Bissolo*, Madonna; 95. *Titian*, Visitation (early work); 103. *Carlo Crivelli*, SS. Roch, Sebastian, Emydius, and Bernard; 107. *Marco Basaiti*, St. Jerome; 108. *Basaiti*, Dead Christ mourned by angels. — We now pass through the first door to the right into —

ROOM VI (del Callot). 136. Pont Neuf at Paris; 139. Market of Impruneta near Florence, a large picture enlivened by many figures.

both after engravings by *Jacques Callot*. 138. *W. van de Velde*, sea-piece.

ROOM VII (dei Friulani). To the right, 156. *Giov. da Udine*(?), Madonna with saints. On the left wall, \*166. *Rocco Marconi*, Descent from the Cross, the group in the centre of great beauty.

ROOM VIII. 176. *A. van Dyck*, Christ on the Cross; 178. *J. Steen*, Grace before meat; 180. *J. Steen*, Astrologer; 187. *B. van Orley*, The Magdalen; 189. *Memling*(?), Crucifixion, with saints and donors (original in Vicenza, p. 221); 191. *Roger van der Weyden*, or *Hugo van der Goes*, Portrait of a man; 196. *G. Metsu*, Woman asleep. — We now return to R. V and ascend the steps to —

ROOM IX (di Paolo Veronese). On the wall to the right, \*203. *Paolo Veronese*, Jesus in the house of Levi (1573), a masterpiece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). — Over the entrance, 209. In the style of *Paolo Veronese*, Scourging of St. Christina. Farther on, 210. *Jac. Tintoretto*, Adoration of the Magi (1566); 220. *Padovanino*, Wedding Cana (1682); 221. *Jac. Tintoretto*, Madonna in clouds, with SS. Cosmas and Damian; 226. *Palma Giovane*, Vision from the Apocalypse; 233. *Jac. Tintoretto*, Doge Alvisé Mocenigo; 236. *Jac. Tintoretto*, Anthonio Cappello (1523); 237. *Jac. Tintoretto*, Portrait of a man; 238. *Palma Giovane*, The four horsemen of the Apocalypse; 245. *Titian* (*Tintoretto*?), Portrait of Soranzo; \*252. *Leandro Bassano*, Raising Lazarus; 264. *Paolo Veronese*, Coronation of the Virgin.

ROOM X (dei Bonifazi). In the recess in the end-wall, *Canova*, original model for the group of Hercules and Lichas. — We begin on the left of the entrance: 269. *Bonifazio II.*, Madonna with saints (early work); 272. *Franc. Torbido*, Old woman; 277. *Bonifazio III.*, St. Anthony and Mark; 280. *Bonifazio III.*, SS. Bernard and Sebastian; 284. *Bonifazio II.*, Christ enthroned, with saints (1530); 287. *Bonifazio II.*, Adoration of the Magi; 290. *Bonifazio III.*, SS. Philip and Sylvester (1562); \*291. *Bonifazio I.*, Banquet of Dives; 295. *Bonifazio II.*, Judgment of Solomon (1533); 298. *Pordenone*(?), Portrait of a man; 301. *Palma Vecchio*(?), Portrait of a woman (piled); 302. *Palma Vecchio*, St. Peter enthroned, with six saints (piled by retouching); 304. *Pordenone*, Portrait of a woman; 309. *Bonifazio II.*, Christ and the Apostles; 312. *Polidoro Veneziano*, Madonna with John the Baptist and an angel; 314. *Titian*, John the Baptist in the wilderness; 315. *Palma Vecchio*, Assumption.

316. *Pordenone*, S. Lorenzo Giustiniani, with John the Baptist, S. Francis, St. Augustine, and three other figures.

'The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian'. — C. & C.

317. *Rocco Marconi*, Christ, St. Peter, and John the Baptist; 318. *Bonifazio I.*, St. Mark; 319. *Bonifazio I.*, Massacre of the Inno-

cents; \*320. *Paris Bordone*, Fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence (*Burckhardt*); 321. *Pordenone*, Madonna of the Carmelites with saints; 331. *Moretto*, St. Peter; 332. *Moretto*, John the Baptist. — We now pass into the —

LOGGIA PALLADIANA, with a number of busts and other sculptures. The numbering of the pictures, most of which are Dutch, begins at the opposite end, to the right: 344, 345. *Hondcoet*, Chickens, Victorious cock; 346. *Fyt*, Dead game (1642); 364. *Nielandt*, John the Baptist preaching (1653); 368. *Elsheimer*, Peter Denial; 376. *M. J. Mierevelt*, Portrait of a general; 377. *Le Bru*, Christ and Mary Magdalen. — We then pass into —

ROOM XI (dei Bassani). On the wall to the right, \*4. *Titian*, *Pietà*, his last picture, on which he was engaged at the time of his death in his 99th year, completed by *Palma Giovane* in 1577 as the inscription records.

'It may be that looking closely at the '*Pietà*', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the '*Pietà*' of Michaelangelo.' — C. & C.

This room also contains pictures of *Francesco Bassano* and *Leandro Bassano*.

ROOM XII (dei Secoli XVII & XVIII). To the left and right of the exit, Five pastels by *Rosalba Carriera*. To the right of these, 423. *Sassoferrato*, St. Cecilia.

ROOM XIII (dei Paesisti). To the left, 452, 455. *Zuccarello*, Landscapes with the Holy Family and Mary Magdalen.

ROOM XIV (del Tiepolo). Opposite the entrance, 462. *Tiepolo*, St. Helena finding the Holy Cross, one of the master's finest ceiling paintings, from S. Alvise (recently restored). Below it, 463. *Frans Guardi*, Palace-court; 464-469. Paintings by *Pietro Longhi*, of interest on account of their illustration of Venetian costumes and customs in the 18th century. On the left wall, 484. *Tiepolo*, St. Joseph with the Holy Child and a saint; 394. *Ant. Canaletto*, Scuola di S. Marco. Several pastels by *Rosalba Carriera*. — We next enter —

CORRIDOR I, with insignificant pictures. — To the left is —

CORRIDOR II. From the windows fine view of Palladio's building (see p. 262). On the window-wall, 531. *Heirs of P. Veronese* (i.e. his sons after his death), Banquet in the house of the Pharisee. Opposite, 541. *Padovanino*, Madonna in clouds. — The door to the right, No. 531 leads to Room XIX (closed), containing carved furniture and paintings by *Andrea Brustolon* (18th cent.). — The door adjoining No. 541 leads into —

ROOM XV (Gentile Bellini). To the left of the entrance, 560. *Gentile Bellini*, High-altar-piece, with adoration of a fragment of the Cross; 564. *Mansueti*, Miracle of the Holy Cross; 565. *Bened. Diaz*.

miraculous resuscitation of a fallen child. Near the exit: \*566. *Carpaccio*, Cure of a lunatic, with the Rialto Bridge in the background; \*567. *Gentile Bellini*, Procession in the Piazza S. Marco (1496), where the piazza differs somewhat from its present form; 568. *Gentile Bellini*, Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal (1500). Farther on, beyond the door leading to the apse, 561. *Lazzaro Sebastiani*, Donation of a fragment of the Holy Cross to the brotherhood of S. Giovanni Evangelista; 562. *Ansueti*, Miraculous cure performed by the just-mentioned relic. In the apse in front of us, 530. *Gentile Bellini*, S. Lorenzo Giustiani, a tempera painting on canvas (1465), much injured. — We now return to Room XV and enter —

Room XVI (Carpaccio), with nine \*Scenes from the legend of S. Ursula, painted by *Vittore Carpaccio* in 1490-95 for the Scuola S. Ursula in Venice.

Beginning to the right of the exit: 572. The ambassadors of the pagan king of England bring to King Maurus, father of St. Ursula, the proposals of their master for the hand of his daughter; 573. The ambassadors depart to the answer that the bride desired the postponement of the marriage three years, in order to make a pilgrimage to Rome; 574. Return of the ambassadors to England and their report to the king; 575. Double picture, representing the Departure of the English monarch, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on shipboard); 576. Apotheosis of St. Ursula; 577. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus; 578. The saint's dream of her martyrdom; 579. Arrival of St. Ursula at Cologne; 580. Martyrdom of the saint and her virgins, who are pierced with arrows. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of St. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature-painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

Through the adjoining VESTIBULE, with some modern sculptures, we reach —

Room XVII (Giovanni Bellini). In the centre, Dædalus and Icarus, the work of *Canova* when 21 years of age. To the left, 582. *J. Bellini*, Madonna; 583. *Giov. Bellini*, Madonna. To the right, on the left of a door leading to Room XIX (p. 260), 584, 585. *Bart. Vivarini*, Mary Magdalen and St. Barbara (1490); 586. *Antonello da Messina* (*Memling?*), Portrait of a man; \*588. *Manlegna*, St. George, gently conceived, and executed with the delicacy of a miniature; \*589. *A. da Messina*, Ecce Homo; 590. *A. da Messina*, Madonna praying; \*591. *Giov. Bellini*, Madonna; \*592. *Cima da Conegliano*, Tobias with the angel and two saints; 593. *Alvise (Luigi) Vivarini*, St. Clara; \*594. *Giov. Bellini*, Madonna in a beautiful landscape; \*595. *Giov. Bellini*, Allegorical paintings from the artist's later period, some very delightful landscapes; \*596. *Giov. Bellini*, Madonna, much touched (1487); 597. *Cima da Conegliano*, Madonna; \*600. *Boccacino da Cremona*, Madonna with SS. Peter, John the Baptist,



Catharine, and Rosa, a richly-coloured picture with beautiful landscape. Above it, 599. *Style of Boccaccino*, Christ washing the feet of his Disciples (1500). — In the adjoining cabinet (XVIII): Saints *Alvise and Bart. Vivarini*; 623. *Cima da Conegliano*, St. Christophe — Farther on in Room XVII, 602. *Buonconsiglio* (called *Marescalco*) Three saints (1497); 603. *Cima da Conegliano*, Madonna with John the Baptist and St. Paul; 604. *Cima da Conegliano*, Entombment; 607. *Alvise Vivarini*, Madonna enthroned, with saints (1480); \*610. *Giov. Bellini*, Madonna with SS. Paul and George (after 1483); \*611. *Cima da Conegliano*, Christ with SS. Nicholas and Thomas; 612. *Giov. Bellini*, Madonna; \*613. *Giov. Bellini*, Madonna, Mary Magdalen and St. Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty'. C. & C.); 614. *Bart. Vivarini*, Madonna with four saints (1464). — We return through the Vestibule and descend the stairs to the left to —

Room XX (della Presentazione), with carved wooden ceiling and decorations of the 15th century.

On the exit-wall, \*626. *Titian*, Presentation in the Temple painted in 1539 for this room, then the Sala dell' Albergo of the Brotherhood della Carità.

'It was not to be expected that Titian should go deeper into the period from which he derived his gospel subject than other artists of his time. . . . It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noble representative of the Venetian school of colour'. — C. & C.

By the entrance-door, to the right, \*625. *Giov. and Ant. da Mantegna*, Madonna enthroned, with four Fathers of the church (1446) a masterpiece of the early Venetian school and also interesting on account of the peculiar architecture.

Adjoining the Academy on the left is the *Reale Istituto di Belle Arti*. To the left of the first court is a second, with the inner \*Façade of Palladio's unfinished *Convent of Carità* (1561) enthusiastically described by Goethe.

### c. Canal Grande.

The \*\**Grand Canal*, or *Canalazzo*, the main artery of the traffic of Venice, nearly 2 M. in length, and 33-66 yds. in width, intersects the city from N.W. to S.E., and resembles an inverted S shape. Steam-launches and hundreds of gondolas and other craft

are seen gliding in every direction. Handsome houses and magnificent palaces rise on the banks, for this is the street of the Nobili, the ancient aristocracy of Venice. A trip on the canal is extremely interesting;  $\frac{3}{4}$  hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices. The posts (*pali*) are painted with the heraldic colours of their proprietors. The following list begins at the Piazzetta.

## LEFT.

**Dogana di Mare** (Pl. G, 6), the principal custom-house, erected by Benoni in 1682; the vane on the tower is a gilded Fortuna. — A little back, the *Seminario Patriarcale* (p. 287).

**S. Maria della Salute** (Pl. F, 6), see p. 286.

*Pal. Dario*, in the style of the Lombardi (15th cent.), with inlaid regular slabs of coloured marble.

*Pal. Venier* (now 'Maison Barber'), consisting simply of the ground-floor of a building planned on a scale of great magnificence.

*Pal. Da Mula*, pointed style of the 15th century. Adjacent to the Venezia-Murano mosaic works.

*Pal. Loredan*, residence of Don Carlos.

*Pal. Zichy-Esterhazy*.

*Pal. Manzoni - Angarani*, by Giulio Lombardo (15th cent.), now a store.

Steamboat-station *Accademia* (Pl. E, 6), see p. 236.

## RIGHT.

*Zecca* (Pl. H, 6), see p. 248; farther on, beyond the Giardino Reale, is the steamboat-station *S. Marco* (Pl. G, 6; see p. 236).

*Palazzo Giustiniani*, now Hôtel Europa (Pl. b; G, 6), in the pointed style of the 14th century. Chateaubriand, George Eliot, and Wagner are among the names connected with this palace. The last wrote 'Tristram and Isolde' here.

*Pal. Emo-Treves* (17th cent.), containing Hector and Ajax, over life-size, Canova's last works (fee  $\frac{1}{2}$ -1 fr.).

*Pal. Tiepolo-Zucchelli*, now Hôtel Britannia (Pl. c; G, 6).

*Pal. Contarini*, 15th century.

*Pal. Contarini-Fasan*, Gothic, the so-called 'House of Desdemona', and —

*Pal. Ferro*, now the Grand Hôtel, two handsome buildings.

*Pal. Fini-Wimpffen*, now united with the Grand Hôtel.

\***Pal. Corner della Cà Grande**, built by Jac. Sansovino in 1532, with spacious inner court, now seat of the prefecture.

*Pal. Barbaro*, in the pointed style of the 14th century.

*Pal. Cavalli*, in the pointed style of the 15th cent., with fine windows, the property of Baron Franchetti, who has restored it (handsome new staircase).

Church of *S. Vitale*.

IRON BRIDGE (Pl. E, 6), constructed in 1854, between the *Campo della Carità* and the *Campo San Vitale*.

## LEFT.

*Accademia di Belle Arti*, see p. 255.

**Palazzi Contarini degli Scrigni**, one by *Scamozzi*, in the late-Renaissance style (16th cent.), the other Gothic (15th cent.).

*Pal. Durazzo* or *dell' Ambasciatore*, 15th cent., with two statues on the façade (German embassy in the 18th cent.).

\***Pal. Rezzonico**, a large edifice of the 17-18th cent., with arched windows and pillared balconies, erected by *Longhena* and *Massari*. This is the house in which Robert Browning died in 1889, and is now occupied by his son (visitors admitted). Memorial-tablet on the wall facing the side-canal.

Two *Pal. Giustiniani*, in the Gothic style; now a mosaic-factory.

\***Pal. Foscari** (called *Pal. Giustiniani* before the addition of the upper story by Doge Francesco Foscari), pointed style of 15th cent., a handsome structure, situated at the point where the Canal turns to the E., containing the *Scuola Superiore di Commercio*.

*Pal. Balbi*, Renaissance, erected by *Aless. Vittoria*.

*Pal. Grimani*, late-Renaissance.

Steamboat-station *S. Tomà* (Pl. E, 5); see p. 236.

*Pal. Persico*.

*Goldoni* (1707-93), the writer of Italian comedies, was born in the interesting Gothic house behind this, at the corner of *Ponte S. Tomà* (bust and inscription).

*Pal. Tiepolo*, beginning of 16th century.

## RIGHT.

*Pal. Giustiniani-Lolin*, of the 17th century.

*Cà* (i.e. *Casa*) *del Duca*, a plain house on the grand foundations of a palace begun for Francesco Sforza, duke of Milan, but left unfinished by order of the Republic  
*Pal. Malipiero*, Renaissance.

*Campo S. Samuele*, with church of that name.

*Pal. Grassi*, 18th cent., restored by the late Baron Sina. Frescoes in the staircase by *P. Longhena*.

*Pal. Moro-Lin* (Pl. E, 5), 16th cent., erected by *Mazzoni*.

*Pal. Contarini delle Figure*, early-Renaissance, 1504-64, with trophies on the walls.

*Pal. Mocenigo*, three contiguous palaces, that in the centre occu

## LEFT.

\***Pal. Pisani a S. Polo**, in the pointed style of the 14th century.

*Pal. Barbarigo della Terrazza.*

*Pal. Cappello-Layard*, at the corner of the side-canal Rio di S. Polo, the residence of the late Sir A. H. Layard (d. 1894), contains an interesting collection of pictures (Ercole Grandi, Savoldo, Cosima Tura, Moretto, Boccaccino, Giov. Bellini, Carpaccio, Cima da Conegliano, and others; portrait of Sultan Mahomet II. by Gentile Bellini).

*Pal. Grimani*, erected by one of the Lombardi, Renaissance.

*Pal. Bernardo*, now the mosaic factory of A. Salviati & Co., is said to be the oldest Gothic edifice in Venice, with good tracery in the side-windows.

**Pal. Papadopoli**, formerly *Papolo*, Renaissance, recently fitted up in the Venetian style. Adm. only in absence of the owner, on special recommendation.

*Pal. Pisani-Moretta.*

Steamboat-station *S. Silvestro* (Pl. F, 5, 4), see p. 236.

## RIGHT.

pied by Lord Byron in 1818. The court of the third of these palaces contains an interesting *pozzo*, or well, with Byzantine sculptures.

*Pal. Garzoni*, 15th century.

Steamboat-station *S. Angelo* (Pl. F, 5), see p. 236.

\***Pal. Corner Spinelli**, early-Renaissance, in the style of the Lombardi.

*Pal. Memmo*, now the German consulate, see p. 236.

*Pal. Cavallini*, Gothic style of 15th century.

\***Pal. Grimani**, Renaissance, chef d'œuvre of *Michele Sammiceli*, middle of 16th cent., now the Corte d'Appello; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' (*Ruskin*).

\**Pal. Farsetti* (originally *Dandolo*), Romanesque style of 11th cent., now occupied (like the following) by the municipal offices (*Municipio*).

\**Pal. Loredan*, coeval with the last, once the residence (14th cent.) of King Peter Lusignan of Cyprus, husband of Catharine Cornaro, whose armorial bearings are seen on different parts of the edifice.

## LEFT.

## RIGHT.

'This palace, though not conspicuous, . . . . will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal' — *Ruskin*.

*Pal. Dandolo*, early-Gothic part of the residence of the celebrated Doge Enrico Dandolo (p. 239; café on the groundfloor).

*Pal. Bembo*, pointed stylo of 14th century.

Steamboat-station *Carbon* (Pl. G, 4), see p. 236.

*Pal. Manin*, with façade by *Sansovino*, 16th cent., belonged to the last Doge Lod. Manin (p. 241); now *Banca d'Italia*.

Steamboat-station *Rialto* (Pl. G, 4), see p. 236.

The \***Ponte di Rialto** (*i.e.* 'di rivo alto'; Pl. G, 4), built in 1588-91 by *Antonio da Ponte*, 158 ft. long, 90 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the *Dogana di Mare* and the railway-station, and down to 1854 (p. 264) was the sole connecting link between the E. and W. quarters of Venice. The bridge is flanked by shops. — Description of the quarter near the *Ponte Rialto*, see pp. 269-272 and p. 278. The *Rialto* or *Riviera* was the site of the ancient city of Venice (comp. p. 200, and chap. ii. of *H. F. Brown's* history), and it is the district (not the bridge) that Shylock speaks of in the 'Merchant of Venice'.

**Pal. de' Camerlenghi**, early-Renaissance, erected by *Guglielmo Bergamasco* (1525), once the residence of the chamberlains or treasurers of the Republic.

**Fondâco de' Tedeschi**, a German warehouse from the 13th century onwards. After a fire in 1505 it was re-erected by the state from a design by *Girolamo Tedesco* and again let to the Germans. The exterior and the turrets (removed) were decorated with frescoes by *Giorgione* and *Titian*, completed in 1508, of which only slight vestiges remain on the side facing the canal (high up). The lion over the door is modern.

*Erberia*, vegetable market (p. 278).

*Corte del Remer*, 13th century.  
*Cà da Mosto*, 12th century.



## LEFT.

*Pescheria* (Pl. F, 4), fish-market, a modern iron structure.

**Pal. Corner della Regina**, erected by *Rossi* in 1724, on the site of the house in which *Catharine Cornaro*, Queen of Cyprus, was born; now the 'Monte di pietà' or pawn-office.

\***Pal. Pesaro**, now *Bevilacqua*, Renaissance, of the 17th cent., by *Longhena* (not shown at present). Some of the grotesque sculptures on the exterior are clever, and the building as a whole is 'a singularly picturesque piece of eclectical architecture' (*Fergusson*). Church of *S. Eustachio* ('*S. ta*'), with rich baroque façade.

*Pal. Tron*, 16th century.

*Pal. Battagia*, by *Longhena*.

**Fondaco de' Turchi**, Romanque style of 11th cent., once (after 1621) a Turkish depot, entirely restored of late and fitted up for the *Musco Civico & Correr* (p. 279).

Steamboat-station *Museo Civico* (see p. 236).

## RIGHT.

*Pal. Mangilli-Valmarana*, built by *Visentini*.

*Pal. Martinengo*, 17th century.

This palace contains some fine tapestry, pictures by *Longhi*, old glass, etc., which are sometimes shown in the absence of the family.

*Pal. Sagredo*, pointed style of 14th century.

\***Cà Doro** (Pl. F, 3; 15th cent.), the most elegant of the palaces in the Gothic style (p. 241), is now occupied by the French consulate. Steamboat-station (p. 236).

*Pal. Fontana*, late-Renaissance.

*Pal. Grimani della Vida*, 16th cent., in the style of *Sammicheli*.

*Pal. Erizzo*, pointed style of 15th century.

\***Pal. Vendramin Calergi**, early-Renaissance style, erected in 1481 by *Pietro Lombardo*, one of the finest palaces in Venice, is the property of the *Duca della Grazia*.

Motto on the exterior, '*non nobis, Domine, non nobis*'. The interior (shown only during the absence of the family, June-Nov.; comp. p. 239) contains some fine old paintings (frieze by *Palma Giovane*, *Triumph of Cæsar*), and modern works. *Richard Wagner*, the composer, died in this house in 1883.

Church of *S. Marcuola*, containing an early work by *Titian*: The boy Christ between *SS. Andrew and Catharine* (to the left of the S. entrance).

Farther on, beyond the *Cannaregio* (see p. 268), the church of *S. Geremia* (Pl. D, E, 3; steamboat-station, see p. 236). Behind are the *Pal. Labia* and the *Ghetto Vecchio* (see p. 268).

*Pal. Flangini*, Renaissance (unfinished).

## LEFT.

## RIGHT.

\***Gli Scalzi** (Pl. D, 3; steamboat-station, see p. 236), built in 1649-89, is perhaps the most imposing specimen of the Venetian baroque style (façade by *Sardi*). It was much damaged by the bombardment of 1849, but restored in 1860.

The ceiling is decorated by a large fresco by *Tiepolo*, representing the miraculous removal of the house of the Virgin to Loreto. The high altar, with its eight twisted columns, is a characteristic example of the architectonic errors of the age of its construction.

IRON BRIDGE, completed in 1858.

**S. Simeone Piccolo** (Pl. D, 3, 4), erected in 1718-38, is an imitation of the Pantheon at Rome. — Adjacent is a house with a painted façade.

*Stazione della Strada Ferrata* (Rail. Station), see p. 234.

Steamboat-station *S. Lucia* (Pl. D, 4), see p. 236.

To the left, near the point where the Canal turns to the N.W. is the well-kept *Giardino Papadopoli* (Pl. C, D, 4; permesso at the Pal. Papadopoli, p. 265). Farther on is the last steamboat station, *S. Chiara* (Pl. C, 4; see p. 236).

The church of *S. Simeone Grande* (Pl. D, 3), dating from the 10th cent., contains a painting by Vinc. Catena, and a statue of St. Simeon by *Marco Romano* (1317).

In the **CANAREGGIO**, which diverges from the Canal Grande at *S. Geremia*, rises, on the left, the **Pal. Labia** (Pl. D, E, 3; adm. 1 fr.), of the 17th cent., with \*Frescoes by *Tiepolo* in the principal hall on the first floor (Antony and Cleopatra). — Farther on to the left, is the *Pal. Manfrin*, containing a picture-gallery, the best works of which were sold in 1856. It still contains about 200 pictures, all for sale (adm. 10-3; 50 c.).

Opposite, on the right side of the canal, is the *Ghetto Vecchio* (Pl. D, E, 2), with its high, many-storied houses. Following the Cannareggio farther, we pass *Pal. Savornian* on the left, and reach \***S. Giobbe** (Pl. C, 2; open till 9 a.m.), built in the early-Renaissance style by *Pietro Lombardo* soon after 1462. It has a fine portal

**LEFT AISLE.** The first chapel on the left, constructed by *Pietro Griman* (d. 1553), is embellished with fine stone-carving. The second chapel, built by a Florentine (perhaps *Ant. Rossellino*), has a handsome marble altar and a ceiling adorned with glazed terracotta reliefs of the Evangelists, from the workshop of *Luca della Robbia*. — In the Choir and in the recess to the left are charming \*Ornamentation and Reliefs by *Pietro Lombardo*; on the floor, the tombstone of *Doge Cristoforo Moro* (d. 1471), founder of the church. — In the chapel to the right of the choir is an Adoration of the Magi, by *Savoldo*. — In the adjacent SACRISTY: *Ant. Vivarini*, Annunciation

with SS. Anthony and Michael; *Previtali*, Marriage of St. Catharine; portrait of Doge Cristoforo Moro, of the school of *Bellini*; terracotta bust of St. Bernard (15th cent.).

Adjoining the church is the former *Botanic Garden* (Pl. C, 2, 3), with gigantic cacti, now a nursery-garden; and nearly opposite is the *Protestant House for Boys* (p. 238).

#### d. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The *Merceria* (Pl. C, 5), which enters the Piazza of St. Mark under the clock-tower (p. 248), is the principal business-street of Venice, containing attractive shops. It leads direct to the Rialto Bridge. In the second short street to the right is —

**S. Giuliano** ('*San Zulian*', Pl. G, 5), erected by *Sansovino* in 1553. The bronze statue of the founder, Thomas of Ravenna, in a sitting posture, is by the same master.

**INTERIOR.** 1st Altar to the left: *Boccaccino da Cremona*, Madonna and four saints. Chapel to the left of the high-altar: *Girolamo Campagna's* Dying Christ supported by angels, a relief in marble; adjacent, the Virgin and St. John, bronze statues, also by *Campagna*; school of *Paolo Veronese*, Last Supper. Above the high-altar: *Girol. da Santa Croce*, Coronation of the Virgin. — Good light necessary.

Returning to the *Merceria*, we soon observe the lofty choir of S. Salvatore appearing between the houses.

**\*S. Salvatore** (Pl. G, 5; comp. p. 239), by *Giorgio Spavento* and *Tullio Lombardo*, completed in 1534 (façade 1663) and recently restored, is surmounted by three flat domes resting on circular vaulting, which is supported in turn on square domed corner-spaces. *Burckhardt* styles it the finest modern church in Venice.

**RIGHT AISLE.** Between the 1st and 2nd altars: Monument of Proc. Andrea Dolfin (d. 1602) and his wife; on the 2nd altar: Madonna with angels, by *Campagna*; between the 2nd and 3rd altars: \*Monument of Doge Franc. Venier (d. 1556), with a fine figure of Hope (r.), by *Sansovino*. Over the 3rd altar \**Titian's* Annunciation, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' (C. & C.); the same is by *Sansovino*. — **RIGHT TRANSEPT.** On the right the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice (see p. 232). — **CHOIR.** Transfiguration, high-altar-piece by *Titian*, painted, like the Annunciation, about 1560 (injured; best light at midday); the chased silver altar-covering with 27 Scriptural representations, executed about 1290, is only seen on high festivals. — Chapel on the left: \*Christ at Emmaus, by *Vitt. Carpaccio* (covered; ascribed by Mr. Uskin to *Bellini*). — **LEFT TRANSEPT.** Monument of three cardinals of the Cornaro family; below, Baptism of Christ by *N. Renieri*. — **LEFT AISLE.** Over the altar to the right of the organ, statues of SS. Rochus and Sebastian, by *Al. Vittoria*; over the altar to the left, a statue of St. Jerome, by *Tullio Lombardo*. SS. Augustine and Theodore on the wings of the organ arc by *Franc. Vecelli*. Lofty architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers; above, bronze statues of SS. Lawrence and Jerome by *Giulio dal Moro*.

Then to the right (N.) to the CAMPO S. BARTOLOMEO, in which a bronze statue, modelled by Dal Zotto, was erected in 1883 to Carlo Goldoni, the poet (1707-93). For the church of S. BARTOLOMEO, otherwise uninteresting, Dürer painted his celebrated

Madonna and Child with the garlands of roses (now in Prague To the right and left of the organ, SS. Louis and Sinibald, and the right and left in the aisles, SS. Sebastian and Bartholomew, a by *Sebastian del Piombo* (under Giorgione's influence). — The street to the E. leads past the church of S. Lio (Pl. G, H, 4; over the first altar on the left *Titian's* S. Iago de Compostella, 1565) to S. *Mar Formosa*, see p. 273. The *Ponte Rialto* lies to the W. of the Camp S. Bartolommeo (p. 266).

We cross the piazza in a straight (N.) direction, pass the *Fondaco de' Tedeschi* (p. 266) on the left, and reach, on the right —

**S. Giovanni Crisostomo** (Pl. G, 4), erected in the Renaissance style after 1483 by *Moro Lombardo*.

Second altar on the left, Coronation of the Virgin, and the Apostles, reliefs by *Tullio Lombardo*. Altar on the right, \**Giov. Bellini*, SS. Jerome, Christopher, and Augustine in a mountainous landscape (his last signed work, his 85th year, 1513): 'John Bellini is the only artist who appears to me have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling' (Ruskin). At the sides are two saints by *Girol. da Santa Croce* formerly the panels of an organ; two others are in the aisle to the left, in the chapel next the high-altar. — High-altar (good light only at midday), \**Sebastian del Piombo*, St. Chrysostom with SS. Augustine, John the Baptist, Liberal Catharine, Agnes, and Mary Magdalen, the master's most important work while under the influence of Giorgione, painted about 1508, immediate before his departure for Rome: 'there is much to characterise Sebastian in the ideal sensualism and consciously attractive bearing which distinguishes the females on the left foreground' (C. & C.). Base of the altar, Entombment, a relief by an unknown master of the 17th century.

Beyond the church is the *Teatro Malibran* (Pl. G, 4). Adjacent in the Corte della Sabbionera, is the *Palazzo dei Polo* (12th cent. the birthplace of the traveller Marco Polo (1259-1323). Farther on beyond the second bridge, is the church of —

**Santi Apostoli** (Pl. G, 3), rebuilt in 1672, containing the *Cappella Corner* (which belonged to the earlier church), erected by *Gugli. Bergamasco* in 1530, containing two monuments of the Corner family and a beautiful altar-piece by *Tiepolo*, Communion of St. Lucia (restored). To the right in the choir: *Cesare da Conegliano*, Last Supper; left, *Paolo Veronese*, Shower of Manna.

Opposite is the *Scuola dell' Angelo Custode* (Pl. G, 3, 4; German Prot. church); containing a Christ by *Titian* (?). — The *Palazzo Falier*, to the right of the church, incorporates some remains of the house of Marino Faliero (p. 240), including a 13th cent. window.

To the N.W. of the Campo SS. Apostoli runs the new Corso VICTORIO EMANUELE (Pl. F, G, 3), the broadest street in Venice by which we may proceed past the church of S. Felice and the two canals of the same name to the —

**Palazzo Giovanelli** (Pl. F, 3; adm. only by special introduction), of the 15th cent., with sumptuously-furnished modern apartments, a handsome ball-room (with family-portraits), and a room with modern pictures. In the boudoir, *Giov. Bellini* (according to Morelli, *Niccolò Rondinelli*), Madonna; \**Giorgione*, Landscape (1

Famiglia di Giorgione'); *Antonello da Messina*, Portrait; *Marco Basaiti*, St. Jerome; *Paris Bordone*, Madonna and saints.

A few yards farther on is the CAMPO S. FOSCA (Pl. F, 3), with the church of that name and a bronze *Statue of Fra Paolo Sarpi* (1552-1623), the historian of the Council of Trent, by Marsili. The monument, which is close to the bridge where Fra Paolo was set upon by the papal assassins, was decreed by the Republic of Venice in 1623 and erected in 1892 (see *Dr. Alex. Robertson's* 'Fra Paolo Sarpi', and *T. A. Trollope's* 'Paul the Pope and Paul the Friar'). — Proceeding to the right from this point and crossing two bridges, we reach the Campo S. Marziale, with the church of —

S. MARCILIANO (Pl. F, 2), which contains a \**Tobias and the Angel* by *Titian* (ca. 1540; above the 1st altar on the left), and *Tintoretto's* last work, St. Marcilian with SS. Peter and Paul (2nd altar to the right).

The more remote quarters of the city are best visited by gondola. From the broad Sacca della Misericordia (Pl. G, 2), which is joined to the N. by the Rio S. Felice (p. 270), a side-canal, named the Rio della Madonna dell' Orto, leads to the church of the —

\***Madonna dell' Orto** (Pl. F, 2), also called *S. Cristoforo Martire*, with a beautiful late-Gothic façade and a curious tower. Above the main portal are an Annunciation and a statue of St. Christopher by *Bart. Buon the Elder*. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

RIGHT, 1st altar: \**Cima da Conegliano*, St. John the Baptist with SS. Peter, Mark, Jerome, and Paul (1489); adjacent, to the left, *Lor. Lotto*, *Stefà.* At the 3rd altar: *Sansovino*, Conception of the Virgin. Between the 3rd and 4th altars: Monument of the Patrician Hieronymus Cavassa (17th cent.). At the 4th altar: *A. van Dyck*, Martyrdom of St. Lawrence. Adjoining the 4th altar: *Palma Vecchio* (?), St. Vincent surrounded by four other saints. Above the entrance of the sacristy, a sculptured head of the Virgin (15th cent.). In the SACRISTY: Virgin and Child, half-figure found in garden (whence the name of the church), and restored by *Giovanni Sanctis*. — CHAPEL ON THE RIGHT of the choir: *Girolamo da S. Croce*, St. Augustine and Jerome; memorial tablet to *Tintoretto* (d. 1594), who was buried here. — In the CHOIR (right) the Last Judgment (eloquently described and explained in 'Modern Painters', Vol. 2) and (left) Adoration of the golden calf, large works by *Tintoretto*. Over the high-altar an Annunciation, by *Palma Giovane*, with surrounding pictures by *Tintoretto*. CHAPEL ON THE LEFT of the choir, altar-piece, a copy from *Pordenone* (1559, No. 25, R. VII). — In the LEFT AISLE the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by *Alessandro Vittoria*; altar-piece by *Tintoretto*, Miracle of St. Agnes; 2nd chapel on the left: (r.) *Tintoretto*, Presentation in the Temple; (l.) *Palma Giovane*, Crucifixion. 1st Chapel, to the left by the entrance: altar-piece by *Giov. Bellini*, Madonna (restored).

We now return to the Rio San Felice and turn to the S.E. into the side-canal, the N. bank of which is formed by the Fondamenta N. The high-altar-piece of the church of S. CATERINA here (Pl. G, 3; closed, entrance to the right, through the Lyceum, Convitto Nazio-



nale), is a \*Marriage of St. Catharine, by *Paolo Veronese*, a master piece and in admirable preservation. At the end of the right aisle is a Tobias with the angel, by *Orazio Vecelli*.

We now return to the *Sacca della Misericordia* and skirt the *Fondamenta Nuove* (Pl. G, 2; view of the cemetery island and Murano) to the church of the —

**Gesuiti** (Pl. G, 3), erected in 1715-30 in the baroque style entirely lined with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the HIGH-ALTAR are ten spiral columns of 'verde di Verona', encrusted mosaic; in the centre a globe, with God the Father and the Son. The chapel to the right of the high-altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the left is the Monument of Doge Pasquale Cicogna (d. 1595), with the recumbent \*Statue of the deceased, by *G. Campagna*; adjacent, in the SACRISTY, over the door, Presentation in the Temple, by *Tintoretto*. Then, in the LEFT TRANSEPT, the Assumption, an altar-piece by *Tintoretto*. In the 1st chapel on the left of the principal door is the Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Titian* (1558), who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best about noon).

We may return from this point past *SS. Giovanni e Paolo* to the *Riva degli Schiavoni* (comp. pp. 273-277), or we may combine the trip with an excursion to Murano (steamboat, see p. 289).

From the steamboat-station for Murano (Pl. G, 2) the *Calle Colombara* leads to the CAMPO TIZIANO, with the house occupied by Titian in 1531- (marked by a tablet).

#### e. From the Piazza of St. Mark to *SS. Giovanni e Paolo*, and thence to the *Riva degli Schiavoni*. Eastern Quarters.

From the small piazza on the N. side of St. Mark's, in which is the monument of Manin (p. 247), we turn to the E., past the *Pal. Patriarcale* on the right, and observe opposite to the *Pal. Trevisani* (Pl. H, 5), or *Bianca Cappello*, built in the style of the Lombardi about 1500, with a fine façade. We cross the bridge (fine view of the back of the Palace of the Doges and of the Bridge of Sighs; comp. p. 255), traverse two small piazzas (crossing another bridge), and pass through a portal with the inscription 'Campo S. Zaccaria', over which there is a fine relief, in the style of the *Massegne*, of the Madonna between John the Baptist and St. Mark. This leads to the Campo and church of —

\***S. Zaccaria** (Pl. H, 5), erected by *Martino Lombardo* in 1457-1515 in the transition style between Gothic and Renaissance. The rounded arcades are borne by six Corinthian columns. The recesses of the high-altar, the ambulatory, and the radiating chapels are Gothic. The fine façade, with its pure details, is of somewhat later date. Over the entrance the statue of St. Zacharias by *Al. Vittoria*.

The walls of the NAVE are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the right of the entrance, over the bénitier, a statuette of John the

baptist by *Al. Vittoria*. On the wall to the left, above the second altar: \**Madonna* enthroned and four saints, by *Giov. Bellini*: — this altar-piece 'takes with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; one in which composition, expression, movement, effect, and colour are richly combined with freedom of hand' (*C. & C.*). The work is unfortunately somewhat injured and is not seen to the best advantage in its present position. — The third arcade on the right leads to the *CORO DELLE MONACHE* (choir of the nuns), with inlaid choir-stalls by *Marco da Vicenza* (160), a *Madonna* and saints of the *School of Palma Vecchio*, and a *Nativity* of the Baptist by *Jac. Tintoretto*. — In the *CAPPELLA DI S. TARASIO* (to the right of the high-altar; opened by the sacristan), three gilded Altars in carved wood, of 1443-44, with old Venetian paintings by *Giov.* and *Ant. da Murano*. At the high-altar is a *Madonna* and saints of 1444; the altars to the right and left are adorned with saints of 1443. Behind each altar is an angel of 1444 on a pedestal. — Third altar in the ambulatory, *Presentation in the Temple, School of Giovanni Bellini*. In the left aisle, the tombstone of *Alessandro Vittoria* (d. 1605), with a bust by the master himself, *qui vivens vivos duxit e marmore vultus*.

We retrace our steps, and from the first Campo beyond the bridge over the Rio della Paglia we take the Calle della Chiesa to the right (N.), cross the *Ponte Storto*, follow the Ruga Giuffa to the left (on the right is the Gothic *Arco Bon*), and thus reach the larger CAMPO S. MARIA FORMOSA, in which is situated —

**S. Maria Formosa** (Pl. II, 4), of early origin, but several times remodelled, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles.

**INTERIOR.** 1st Altar on the right: \*\**Palma Vecchio*, *St. Barbara* and other saints, with a *Pietà* above, in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and anuburn locks amongst the three graces of the Dresden Museum' (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, *Birth of Mary*, *Mary as the Mater Misericordiae*. 3rd Altar: *SS. Anna and Joachim* (1473); 3rd Altar: *Palma Giovane*, *Pietà*. S. Transept: *L. Bassano*, *Last Supper*. Choir: modern frescoes by *Paoletti* (1844).

A chapel, to which a staircase ascends (shown by the sacristan), contains (1.) a *Madonna and Child* by *Sassoferrato* and another by *Pietro da Cesina* (a signed work of this rare master).

The *Palazzo Malipiero* in the Campo S. Maria Formosa date, from the beginning of the 16th century. — To the N.W. of the church, the *Ponte del Paradiso* (the second bridge over the canal), is the Gothic \**Porta del Paradiso*, with a relief of the Virgin, with the orphaning donor (14th cent.). — To the E. of S. Maria Formosa, beyond the Ponte Ruga Giuffa, are the *Pal. Querini* (p. 237) and the *Pal. Grimani*, erected in the 16th cent. under the influence of *Pietro Lombardo*. Little remains of its once famous collection of antiquities; in the court, a statue of Augustus, only partially antique.

We leave the Campo S. Maria Formosa by the *Calle Lunga*, and, turning to the left before the first bridge, cross the *Rio S. Giovanni in Laterano* to the church of the Dominicans —

\*\***SS. Giovanni e Paolo** ('*S. Zanipolo*'; Pl. II, 4; comp. p. 239),

erected in 1240-1430, a very spacious and magnificent Italian-Gothic domed edifice, supported by ten columns. This church, next to St. Mark's the most imposing at Venice, contains the burial-vaults of the doges, whose funeral service was always performed here.

**RIGHT AISLE.** In front: \*Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the *Lombardi*; sarcophagus 'ca *hostium manubiis*' (from the spoils of his enemies). By the 1st altar on the right: *Bissoto*, Madonna and saints; monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks and after its surrender was barbarously flayed alive, as the picture above indicates; Altar-piece in six sections by *Alvise Vivarini* (?); monument of Senator Alb. Michiel (d. 1589). — Farther on, beyond the large chapel the huge monument of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich baroque work in marble, with sculptures by *Baratta* and other followers of Bernini (ca. 1700). The door on the left below it leads to the street. The following chapel contains six reliefs in bronze of scenes from the life of St. Dominic, by *Mazza* (1670).

**RIGHT TRANSEPT.** On the right wall, St. Augustine, an oil-painting by *Bart. Vivarini* (1473); tomb of General Niccolò Orsini (d. 1509), with equestrian statue. Over the first altar, Apotheosis of St. Antoninus, Bishop of Florence, by *Lorenzo Lotto*. Over the door, Tomb of Gen. Dionigi Naldi (d. 1510), by *Lor. Bregno*. At the second altar, Christ, with SS. Andrew and Peter, by *Rocco Marconi*. — Stained glass designed by *Girolamo Moceta* (1473, restored in 1814).

**CHOIR CHAPELS** (from right to left). 1st Chapel (Capp. del Crocifisso) Tomb of Baron Windsor (d. 1574), of England, by *Al. Vivarini*. 2nd Chap. Renaissance altar with a statue of Mary Magdalen, by *Gugl. Bergamasco*. — In the large central chapel, or choir proper: Tombs of the Doges: (r.) \*Michele Morosini (d. 1382), in the Gothic style, with a mosaic in the lunette, and Leonardo Loredan (d. 1521), with sculptures by *Danese Cataneo* and others (1572); (l.) \*Andrea Vendramin (d. 1478), by *Alessandro Leopardi* and *Antonio Lombardi* (?), probably the most sumptuous monument in Venice, designed under the influence of antique Greek sculptures (the figure of the Muses on the right and left do not belong to the original design) and Marco Corner (d. 1368), Gothic. The magnificent high-altar dates from 1619. — 1st Chap. to the left of the choir: SS. Lawrence and Dominic, by *Bart. Vivarini*; Saints, by *Bonifazio III*. 2nd Chap.: Gothic tomb of the Condottiere Jac. Cavalli (d. 1384); Nativity, of the school of *Paolo Veronese*.

**LEFT TRANSEPT.** Above, by the entrance to the Chapel of the Rosary a group in marble by *Antonio Dentone* (1480), St. Helena presenting General Vittore Cappello with the marshal's baton; over the door, the monument of Doge Antonio Venier (d. 1400), in the style of the *Massegne*. — **THE CAPPELLA DEL ROSARIO**, founded in 1571 to commemorate the victory of Lepanto, was destroyed by fire in Aug., 1867, but is being rebuilt. Of its former valuable contents nothing remains but blackened and mutilated fragments of reliefs in marble, scenes from the life of the Saviour and the Virgin, by *Bonazza*, *Torcelli*, and other masters from 1600 to 1732. At the time of the fire a celebrated picture by *Titian*, St. Peter Martyr attacked and murdered in a wood, and a Madonna by *Giov. Bellini* had unfortunately been deposited in the chapel during the repair of the church and were burned. — Farther on in the church, Monument of the wife and daughter of Doge Antonio Venier, 1411; monument, with equestrian statue in wood, of Leonardo da Prato (d. 1511).

**LEFT AISLE.** On the right and left of the door of the *Sacristy*, admirable wood-carving by *Andrea Brustolon* (18th cent.). Over the door, busts of Titian and the two Palmas, by *Jac. Albarelli*, 17th century. — In the **SACRISTY**: to the left of the altar, Christ bearing the Cross, by *Alvise Vivarini* (about 1500; signature forged; restored). — Then, monument of Doge Pasquale Malipiero (d. 1462); tombstone of the senator Bonzio (d. 1508), under it statues of St. Thomas by *Antonio Lombardo* and St. Peter Martyr by *Paolo da Milano*; in the recesses below, (r.) the recumbent effigy of Doge Michael

teno (d. 1413), formerly painted, (1.) that of Aloiso Trevisan (d. 1528, aged 3); monument with equestrian statue of General Pompeo Giustiniani (d. 1616) by *F. Terilli*; \*Monument of Doge Tommaso Mocenigo (d. 1423), by *Piero Niccolò* and *Giov. di Martino* of Florence (the decoration shows the transition from the Gothic to the Renaissance style, the sculptures reveal the influence of Donatello); monument of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo*; 2nd altar, left of the principal entrance, early copy of Italian's martyrdom of St. Peter (p. 274), presented by King Victor Emmanuel to replace the picture which was destroyed; monument, with equestrian statue, of Orazio Baglioni (d. 1617): over the last altar a statue of St. Jerome by *Aless. Vittoria*; adjoining it, the monument of the Marquis de Chasteler (d. 1825) who distinguished himself in the Tyrolese war in 1809. On the entrance-wall, Mausoleum of Doge Giov. Mocenigo (d. 1485) by *Tullio* and *Ant. Lombardo*. — Over the PRINCIPAL ENTRANCE the immense monument of Doge Luigi Mocenigo (d. 1577), his wife, and Doge Giov. Bembo (d. 1618).

Adjoining SS. Giovanni e Paolo is the rich façade (1485) of the \**Scuola di S. Marco* (Pl. H, 4), erected by the *Lombardi*, with angular reliefs in perspective of two lions. In the pediment over the portal is a \*Relief representing St. Mark surrounded by his fraternity, attributed to *Bart. Buon the Elder*. The building, used as a hospital (*Ospedale Civile*) since 1815, contains over 100 wards and over 2000 beds. The chief ward ('San Marco') and the Biblioteca have magnificent ceilings. Connected with it is the old chapel of S. Maria della Pace, which once contained Marino Falieri's tomb (p. 253). — The church of *S. Lazzaro dei Mendicanti* (Pl. H, 3), to the N. of the hospital, contains a fine St. Ursula, by *Tintoretto* (1st altar to the left). — To the S., on a lofty and elegant pedestal of marble, rises the equestrian \*\**Statue of Bartolommeo Colleoni* (d. 1475; buried at Bergamo, p. 180), general of the Republic, modelled by Leonardo da Vinci's teacher *Andr. Verrocchio* (d. 1488; his last work) and cast in bronze by *Aless. Leopardi*, who also designed the handsome pedestal (1490-95).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni'. — *Ruskin*.

\**S. Maria dei Miracoli* (Pl. G, H, 4), in the vicinity, recently restored, is a small, early-Renaissance church without aisles, erected in 1481 under the influence of *Pietro Lombardo*, and richly crusted with marble on the façade, on the side next the canal, and in the interior. The quadrangular domed choir, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambones, or lecterns where the epistles and gospels are read, as in ancient Christian churches. The \*Decorations are by *Pietro Lombardo*. The barrel-vaulting, with its richly decorated coffers, is painted by *Girol. da Treviso*. In the passage to the sacristy is a relief of the *School of the Lombardi*, a copy with variations of Leonardo's Last Supper (p. 131). The Sacristy contains a tall \*Relief of the Madonna and Child, attributed to *Donatello*.

We follow the lane passing on the S. side of SS. Giovanni e Paolo and the baroque *Ospedaletto Church* (Pl. H, 4), to the E., pass the *Rio di S. Giustiniano*, go a few paces to the right, and enter the side-street on the left, which brings us to —



**S. Francesco della Vigna** (Pl. I, 4), a building without aisles by *Jac. Sansovino* and *Fra Franc. di Giorgio* (1534); the façade by *Andr. Palladio* (1568), with bronze statues by *Tiziano Aspetti*.

At the ENTRANCE, two holy-water vessels with John the Baptist and St. Francis, statuettes in bronze by *Vittoria*. 1st Chapel on the right: Last Supper, by *Franc. da Santacroce*; 3rd chapel, encrusted with coloured marble with the monuments of the doges Francesco and Alvise Contarini (d. 1623 and 1634). RIGHT TRANSEPT, Enthroned Madonna, by *Fra Antonio da Negrone* (about 1450). In the CHOIR, on the left, monument of Doge A. Gritti (d. 1538). — To the left of the choir, in the CAPPELLA GIUSTINIANI is an altar with excellent reliefs in marble of the 15th cent., from the workshop of the *Lombardi*; Last Judgment below; above (as an altar-piece) St. Jerome and four other saints; over them Madonna and angels; at the sides of the chapel twelve prophets and the Evangelists; higher up, the history of Jesus in eighteen sections; below, on the altar, the history of St. Jerome in three sections. — In the chapel of the CLOISTERS, adjacent to the N., opposite the entrance of the left transept, Madonna and four saints, by *Giov. Bellini* (1507; spoiled). — LEFT TRANSEPT: over the pulpit God the Father and Christ, by *Girolamo da Santacroce*, retouched. To the left: 1st chapel, Madonna and four saints, by *P. Veronese* (injured); 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian by *Al. Vittoria*; 3rd chapel, in white marble, with busts of the Patriarch and Doge Sagredo, erected in 1743; over the altar the statue of S. Gherardo.

A little to the S., on the Rio della Pietà, is the church of **S. LORENZO** (on the right), containing a fine iron screen and statue of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). On the left is the church of **S. Giorgio degli Schiavoni** (Pl. I, 5; best light about midday), with a good Renaissance façade by *Jac. Sansovino* (1551), occupying the site of a priory granted in 1451 to a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others. The iron window-grilles are fine.

The INTERIOR, with a low wooden ceiling, is adorned with \*Paintings by *Vittore Carpaccio* (1502-1508), illustrating the lives of the three great Dalmatian saints, Jerome, George, and Tryphonius. On the right are three scenes relating to St. Jerome, the best of which is his Death. Opposite and on the left of the altar are three from the life of St. George, including a fine representation of his combat with the Dragon, in a beautiful landscape. Next the altar on the right, the legend of St. Tryphonius. Mr. Ruskin devotes the first supplement ('The Shrine of the Slaves') of 'St. Mark's Rest' to a description of these paintings. Above the high-altar is Madonna by *Vinc. Catena*. The ceiling of the oratory, on the first floor, to the left, is beautifully painted in the style of *Tintoretto* and *Palma Giovane*.

Farther S. we come to the church of **S. Antonino**, where we cross the bridge to the right to **S. Giorgio dei Greci** (Pl. I, 5; comp. p. 239), erected after 1538 by *Sante Lombardo* and *Chiona*, with an elegant campanile and an ikonostasis adorned with Byzantine paintings on a golden ground. — Returning to S. Antonino, and resuming a S. direction, we soon reach —

**S. Giovanni in Bragora** (Pl. I, 5), a church of early origin entirely restored at the beginning of the 18th century.

Beyond the 1st chapel on the right, on the wall of the church, *Bissol* (not Ant. Vivarini), SS. Andrew, Jerome, and Martin. — 2nd CHAPEL on the right: *Al. Vivarini*, Madonna and Child. — On the piers in front of the choir: chapel: right, *Cima da Conegliano*, Constantine and St. Helena by the Cross (1502); to the left, *Al. Vivarini*, Resurrection (1493). At the back of the high-altar: \**Cima da Conegliano*, Baptism of Christ (1494). — On the left



wall of the church, *Paris Bordone*, Last Supper; farther on, *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist (1478); under it, *Cima da Conegliano*, Legendary scenes and saints, originally a predella of the above-named picture. — This church can be seen with advantage only in bright weather.

A little to the S. of S. Giovanni in Bragora is the *Riva degli Schiavoni* (p. 255).

We may go towards the E., past *S. Martino* (by Sansovino, 1540; font with four kneeling angels by Tullio Lombardo, 1484; above the main entrance, Last Supper by Girolamo da Santacroce, 1549), to the \***Arsenal** (Pl. K, L, 5), which at the zenith of the Republic employed 16,000 workmen, but in the 18th cent. 2000-3000 at most. In front of it rise four famous antique lions, brought from the Piræus in 1687; the body of the large one on the left bears Runic inscriptions (by the Normans, 10th cent.?). Handsome Renaissance gateway of 1460. The Docks are shown by permission of the Admiralty. Admission to Museum, see p. 239.

MUSEUM (cross the court and mount staircase on left). *First Floor.* Interesting collection of models of ships of all periods, including a model and the scanty remains of the *Bucentoro*, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 253) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built. — *Second Floor:* Fine collection of weapons; by the entrance, statue of *Vittore Pisano* (1380), and also two Turkish banners, taken at Corfu in 1537 and at Lepanto in 1571; armour of former doges, of the *Condottiere Gattamelata* (see p. 227), and of *Henry IV. of France*; revolvers and breech-loaders of primitive description (16th cent.); a finely-executed culverin of steel, adorned with reliefs; instruments of torture; iron helmet found near Aquilizia; bust of *Napoleon* of 1805. Monument to *Admiral Angelo Emo* (d. 1792), by *Canova*; adjacent, to the right, trophies and Turkish banners taken in 1472 at Friuli. (Explanatory inscriptions on each object; fees officially prohibited.)

In front of the museum stands the *Monument of Count von der Schuenburg*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716.

We next follow the *Rio dell' Arsenal* to the S. to the church of *S. Biagio* (Pl. K, 6), containing the tomb of *Admiral Angelo Emo* (see above), by *Canova's* teacher *Ferrari-Torretti*. A monument by *Benvenuti*, in front of the church (1885), commemorates the splendid service of the soldiers in the inundation of March, 1882.

The *Via Garibaldi* leads hence to the **Giardini Pubblici** (Pl. M, 6, 7), a pretty park, laid out by *Napoleon* in 1807 on space obtained by the demolition of several monasteries. At the entrance from the *Via Garibaldi* is a bronze *Monument of Garibaldi* by *Michieli* (1887). Cafés near the steamboat-wharf and on the hill at the S. end. Fine view of the city and lagoon. Electric light in summer — Steam-launches and gondolas, see pp. 235, 236.

The adjacent church of *S. GIUSEPPE DI CASTELLO* (Pl. M, 6), entered from the N. side of the *Rio Giuseppe* beyond the bridge, contains ceiling-paintings with very effective perspective. To the right are an altar-piece by *Jac. Tintoretto*, representing *Archangel Michael* and *Senator Michiel Buono*, and the monument of *Doge*

Marino Grimani and his wife, by *Scamozzi*; behind the high-altar Adoration of the Shepherds, by *Paolo Veronese*; adjacent, to the left, bust of Girolamo Grimani by *Al. Vittoria* (1570).

**S. Pietro di Castello** (Pl. M, 5), a domed church on the island of *S. Pietro*, separated from the town by the broad *Canal di S. Pietro*, an ancient foundation, was the cathedral of the Patriarch of Venice down to 1807. The façade, erected by *Smeraldi* in 1596, is said to reproduce a design of *Palladio* (1557); the interior was restored in 1621. Handsome campanile of 1474.

The INTERIOR is of little interest. Above the side-entrance on the right is a monument of the 14th century. Between the 2nd and 3rd altar on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. By the third altar is a late work of *Marco Basaiti*, representing St. Peter enthroned, with four other saints. The high-altar, designed by *Longhena*, enshrines the bones of S. Lorenzo Giustiniani. A statue of the saint (15th cent.) occupies a niche behind. In the chapel of the left transept are two alt-reliefs in marble, by *Mich. Ongaro*, 17th cent.: Consecration by Pope Paul V of the Patriarch Franc. Vendramin as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 944, the story of which has been told by Rogers in his 'Brides of Venice'. The pirates were followed and vanquished, and the brides brought back in triumph.

Napoleon converted the adjoining Patriarchal Palace into barracks, and transferred the patriarchate to St. Mark's (p. 244).

#### f. Quarters to the West of the Canal Grande.

The *Ponte Rialto* (Pl. G, 4; pp. 266 and 270) is a good starting point for a visit to the quarters of the city lying W. of the Grand Canal. Immediately beyond the bridge are (left) the *Fabbriche Vecchie*, erected in 1520 by *Scarpagnino*, and the *Fabbriche Nuove* erected in 1555 by *Sansovino*, as public offices and warehouse. On the right the *Pal. de' Camerlenghi* (p. 266). Farther on (right) is *S. Giacomo di Rialto*, the oldest church in Venice (closed, being in a ruinous condition), said to have been built about 520. — In the *Vegetable Market* here (*Erberia*; Pl. G, 4) fruit is generally good and cheap, especially in the morning. On the farther side of the market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*' (16th cent.). From this column were promulgated the laws of the Republic.

Not far from the market, at the entrance to the *Ruga Vecchia* (p. 281), is situated **S. Giovanni Elemosinario** (Pl. F, 4), built by *Scarpagnino* in 1527. This church should be visited in bright weather (best light about noon). Entrance by the gateway adjoining the campanile.

\*High-altar-piece by *Titian*, S. Giovanni Elemosinario (about 1530): 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was

enius and it is surprising with what power he conceives and carries out his idea. . . . The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (*C. & C.*). — Chapel to the right, \*Altar-piece, SS. Sebastian, Rochus, and Catharine, a masterpiece by *Pordenone*. — To the left, in the nave, *Marco Vecelli*, Doge rimani giving alms; to the right, *L. Corona*, The blessing of the manna.

Passing the entrance of the Ruga Vecchia, and continuing our way from the Rialto Bridge direct to the N. W., we cross a canal and arrive at the Campo and Church of **S. Cassiano** (Pl. F, 4). This church, built in 1611, contains two fine pictures: 1st altar on the right, John the Baptist and four saints, by *Palma Vecchio*; 2nd altar on the same side, Visitation, by *Leandro Bassano*.

We next cross the Rio S. Cassiano to the W., take the second side-street to the left (Calle della Regina), and again turning to the right reach the church of —

**S. Maria Mater Domini** (Pl. F, 4), founded in 1510. Façade with fine marble sculptures by *Jac. Sansovino* (1540); 2nd altar on the right: *Vinc. Catena*, Martyrdom of St. Christina (1520, early work); right transept, Finding of the Cross, a fine work by *J. Tintoretto*; opposite, Last Supper, by *Bonifazio III.*; beneath, a Byzantine relief of the Madonna. — Not far hence, on the Grand Canal, is the *al. Pesaro* (p. 267).

Continuing our course towards the N.W., and turning into a side-street on the right, after crossing three canals, we reach the entrance of the —

\***Museo Civico Correr**, which combines the old Correr Collection with the municipal collections and is arranged in the former *Fonduco dei Turchi* (Pl. E, 3; p. 267). Admission, see p. 239 (entr. on the right). Catalogue out of print. The collections include much that is comparatively worthless along with some objects of great interest and value. (Steamboat-station, see p. 236.)

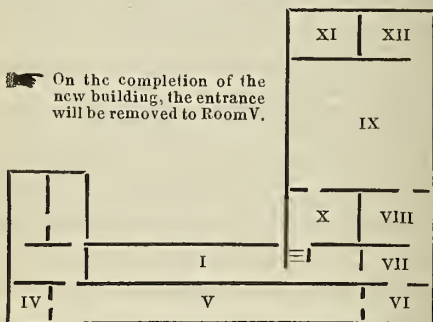
In the court and beside the staircase-walls is a series of sculptures of various epochs. The court also contains, in the centre, a number of monumental well-heads and, at the back, a colossal statue of Agrippa, supposed to have been brought from the Pantheon. — To the right is a room with an ethnographical collection from Central Africa (*Raccolta Canani*; comp. p. 316).

On the FIRST FLOOR is the LIBRARY, open daily, 10-3.

The SECOND FLOOR contains the Art Collections, some of which, including the *Raccolta Canoviana*, the musical instruments, and the *Memorie Patriottiche*, or national relics, are placed temporarily in the adjacent *Casa Correr*, until the other rooms of the Museum are ready. — From I (to the right, at the head of the staircase) is still closed. The best plan at present is to pass from R. VII to the right, through R. VI, to R. V. To the right of the last are two side-rooms, containing woodcuts, engravings, drawings, etc., including a large bird's-eye view of Venice, printed from a wooden block carved by *Zuan Andrea* (1500), probably after a drawing by *Jacopo dei Barbari*; also the original block of which the print is an impression (both on rear-wall of front room). — We now return to R. V and pass to the right into —

Room IV. In the centre, 22. Bronze bust of the 15th cent. (by *Antico*?); portraits of two dogs, said to be Franc. Foscari and Giov. Mo-

cenigo, in the style of *Bellini*; bronze candelabrum. The cases contain small bronzes and artistic technical works of various periods, including fine Renaissance plaques. On the walls, pictures of the 14th and 15th centuries. — Room V. Weapons and banners, including some finely ornamented halberds and several Turkish standards. — Room VI. Carvings in ivory and wood. On the walls paintings of the Northern Schools: 15, 16. *Craeck*, *Pasants*; 38. *Swabian School*, Bearing of the Cross; 58. *Pierre Brueghel the Younger*, Adoration of the Magi, snowy landscape; 84, *After Callot*, Gipsies. — Room VII. On the wall, opposite the window: *Giov. Bellini*, Transfiguration (a youthful work, here assigned to *Maestegna*); 24. *Marco Palmezzano*, Bearing of the Cross; by the exit, *Cosimo Tura*, *Pietà*. In the centre are several good portraits (15th century) in the style of *Giov. Bellini* and *Antonello da Messina*, including a youth with a laurel-wreath. — Room VIII. Majolica and terracotta. At the bottom



of the cabinets, \*Nos. 63-70, a series of plates from the manufactory Castel Durante (not Faenza as stated in the catalogue), painted with scenes from Ovid's *Metamorphoses* (blue and green on a white ground). Pictures: in the centre, to the left: Portrait of Fernando Avalos (viceroys of Sicily, husband of Vittoria Colonna, afterwards Michaelangel's friend (officially described as C. Borgia by Leon. da Vinci); to the right *Ansuino da Forlì* (*Franc. Cossa?*), Portrait.

Room IX. From the ceiling hangs the flag of the Bucentoro (beginning of the 18th cent.; comp. p. 277). To the left is a cabinet with \*ornaments of the 17th cent., in agate and silver gilt, showing the arms of the Pisani-Grimani families. In the centre is a stand with a glass wedding goblet of the 15th cent., adorned with enamelling. Other cabinets with intaglios, cameos, fine miniatures, etc. On the window-wall near the exit 46. *Giov. Bellini*, Crucifixion with the Virgin and St. John (ascribed to *Maestegna*), an early work; on the opposite wall, 24. *Marco Basaiti*, *Madonna and donor*; \*27. *Giov. Bellini*, *Pietà* (with forged monogram of Dürer).

Room X. Artistic products of the industrial arts. Pictures: 5. *Pietro Longhi*, Portrait of Goldoni; also numerous 'society' pictures by *Longhi* and *Franc. Guardi* (18th cent.; comp. p. 258). On an easel, \**Carpaccio*, Two courtizans. At the window, an early Renaissance marble bust, ascribed 'Carolus Zenus'. The glass-cases contain cards, fans, combs, etc. In the middle of the room is a model of the 'Bucentoro'. — On the other side of Room IX is —

Room XII. Glass, porcelain, and enamel; second-rate pictures. In the middle a collection of Venetian coins and dies, including a complete series of the *Osèle*, or coins given by the Doges to the nobles at Christmas, from 1521 to 1796. — Room XI, to the left, contains the unimportant Giustiniani Collection.

To the S.W. of the Fondaco dei Turchi and Museo Civico is the church of **S. Giacomo dell' Orio** (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the right, *Buonconsiglio*, SS. Sebastian, Roch, and Lawrence (1511). The right aisle contains a vestibule adorned with a column of *verde antico*, and a picture by *Franc. Bassano*, John the Baptist, under a richly-decorated wooden vaulting of the Renaissance period. In the left aisle, opposite the pulpit: *Lorenzo Lotto*, Madonna (injured and badly lighted).

*S. Simeone Piccolo*, *Gli Scalzi*, and the station, see p. 268.

The direct route from the Rialto to the Frari leads past *S. Giovanni Elemosinario* (p. 278) through the *RUGA VECCHIA* (Pl. F, 4), and crosses the *Campo S. Aponal* or *Apollinare*. Near the church of the same name is the *Pal. Albrizzi* (fine stucco-embellishments in the interior, by Al. Vittoria) and beyond it the *CAMPO S. POLO* (Pl. E, F, 4; on the neighbouring Rio di S. Polo is the *Pal. Cornerlocenigo*, with a good façade by Sammicheli). Passing between the church of *S. Polo* and its campanile (14th cent.), we cross the Rio di S. Polo, take the second side-street to the right, and then the fourth to the left, leading to the former church of the Franciscans, or the —

**\*Frari** (*S. Maria Gloriosa dei Frari*, Pl. E 5; steamboat-station S. Tomà, see p. 236), a cruciform church, one of the largest and most beautiful at Venice, in the Gothic style with the peculiar Venetian modifications, erected in 1250-1338. Its vaulting is supported by twelve circular piers. It contains numerous monuments, sculptures, and pictures, and like SS. Giovanni e Paolo (p. 273) is the last resting-place of many eminent men. The rounded tops of the gables of the façade are much later than the church. Over the portal is a statue of the Madonna (14th cent.). Beside the portal of the left transept is a \*Relief of the Madonna and angels, by the brothers *Massegne* (about 1400).

**Interior. RIGHT AISLE.** Adjoining the 1st altar, the large monument of Titian (d. 1576), erected by Emp. Ferdinand I., completed by *Luigi and Pietro Zandomeneghi* in 1852. In the centre, above the dedication 'Titiano Ferdinandus I. 1852', between four columns, Titian sitting by an angel and recovering the statue of Sais; by the columns are figures representing Sculpture, Architecture, Painting, and Wood-carving. On the back are reliefs of the three most celebrated pictures of Titian, the Assumption (p. 256), Death of St. Peter Martyr (p. 274), and Martyrdom of St. Lawrence (p. 272); above, left and right of the vaulting, Entombment and Visitation, the last and first pictures (comp. p. 256); above these the lion of St. Mark. Below are two figures with tablets: 'Eques et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — Over the 2nd altar: *Salviati*, Presentation of Mary in the Temple; adjacent, the monument of Almerico d'Este of Modena, a general of the Republic (d. 1660), with his statue; 3rd altar, \*St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of Titian when in his 98th year.

**RIGHT TRANSEPT.** \*Monument of Jacopo Marcello (d. 1484), a sarcophagus borne by three male figures, from the workshop of the *Lombardi*; altar-piece in four sections by *Bart. Vivarini* (1487). — On the right, near the door of the sacristy, the Gothic monument of Beato Pacifico (d. 1437), with a relief of the Baptism of Christ, probably by the Florentine *Master*



of the *Pellegrini Chapel* (p. 208). Over the door of the sacristy, the monument of Adm. Benedetto Pesaro (d. 1503), by *L. Bregno* and *Ant. Minelli* with a figure of Mars (right) by *Baccio da Montelupo*. Near the door, on the left, wooden equestrian \*Statue of the Roman prince Paolo Savelli (d. 1405). — In the SACRISTY, opposite the door, a shrine with reliefs in marble of the 17th century. \*\*Altar-piece in three sections, a Madonna and saints, by *Giov. Bellini* (1488), in a beautiful Renaissance \*Frame, 'the gentlest and most elegant emanation of Bellini's art . . . the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion' (*C. & C.*).

CHOIR CHAPELS. *2nd Chapel on the right*: on the right, the monument of Duccio degli Alberti, on the left, that of an unknown warrior, both fine work of the 14th century. — *Choir*: (r.) Gothic mausoleum of the Doge Francesco Foscari (d. 1457) and (l.) Early Renaissance tomb of the \*Doge Niccolò Tron (d. 1473), both by *Ant. Rizzo*. Titian's Assumption of the Virgin (p. 256) was at one time the altar-piece here. — *Chapels on the left*: 1st altar-piece, Madonna and saints, by *Licinio Pordenone* (about 1530); 2nd monument of Melchior Trevisano (d. 1500), the altar in coloured and gilded carved wood, by *Dentone*, in the centre John the Baptist in wood, by *Dontello*; 3rd, altar-piece, St. Ambrose and saints, above, Coronation of the Virgin by *Alvise Vivarini* and *Marco Basaiti*.

LEFT TRANSEPT. Altar-piece in 3 sections, St. Mark with four other saints, by *Bart. Vivarini* (1474).

LEFT AISLE. *Baptistry*: altar in marble, above, Madonna and four saints, in the style of the *Massegne* (about 1400); on the font a statue of John the Baptist, by *Sansovino*; above, five more saints in the style of the *Massegne*. Farther on: Tomb of Bishop Jac. Pesaro (d. 1547).

\*\*Altar-piece, Madonna of the Pesaro family, by *Titian* (1526).

More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (Scuola di S. Rocco, p. 283) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne bending down in a graceful kindly way, and directs her glance toward the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left from of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound to a rope symbolizes the victory of the Pesari. Below, to the right, as Benedetto Pesaro and the members of his family (*C. & C.*).

Monument of Doge Giov. Pesaro (d. 1659), of a rich architectural character, occupying the entire wall, with figures of negroes as bearers, by *Melchior Barthel* and *Longhena*. Mausoleum of Canova (d. 1822), '*principi sculptorum ætatis suæ*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils *Martini*, *Ferrari Fabris*, and others (comp. p. 233). — By the entrance-wall, to the right of the principal portal, the sarcophagus of Pietro Bernardo (d. 1538), by *Al. Leopardi*: 'nothing can be more detestable or mindless in general design, or more beautiful in execution' (*Ruskin*). Adjacent, to the right (above), the unpretentious monument of Simone Dandolo (d. 1360), by the *Massegne* (1396).

In the NAVE a high screen of marble, covered with two series of

reliefs, separates the choir-seats from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style.

The adjacent monastery contains the *Archives* of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments (adm. on week-days, 10-2). — In this neighbourhood is the *Scuola di S. Giovanni Evangelista* (Pl. E, 4), originally a building of the 14th cent., but modernised in the interior. One side of the handsome old vestibule in the style of the *Lombardi* (1481) is still preserved.

Beyond the Archives is the church of **S. Rocco** (Pl. D, E, 5), built in 1490 and restored in 1725, with a façade of 1771. Like the adjacent *Scuola di S. Rocco*, which we visit in connection with it, it contains numerous pictures by *Tintoretto*. (These are all described by Mr. Ruskin in the 'Venetian Index' of 'Stones of Venice'.)

1st altar on the right: *Sebast. Ricci*, St. Francis of Paola raising a dead child. On the right, the Annunciation, beyond it the Pool of Bethesda, and above the latter St. Rochus in the wilderness, all by *Tintoretto*. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by Vasari to *Giorgione*; in the lunette, *Andrea Schiavone*, God the Father. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Capture of St. Rochus, below, Angel appearing to the saints in prison, all by *Tintoretto*. Behind the entrance to the sacristy, to the left, *Pordenone*, St. Sebastian, in fresco, on the left side of the church, *Fumiani*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Christopher and St. Martin; 2nd altar on the left, *Seb. Ricci*, St. Helena.

In the alley to the left of the church is the entrance to the *Scuola di S. Rocco* (Pl. D, E, 4), begun in 1517, and containing the council-halls of the brotherhood. It possesses a magnificent façade, and a handsome old staircase and halls. The walls of the latter are adorned by *Jac. Tintoretto* (1550-78), whose important historical position, as the first of the Venetian painters to represent scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (adm. p. 239; good light necessary). Land-catalogues of the pictures are provided.

LOWER HALL, on the left wall, opposite the entrance: 1. Annunciation, Adoration of the Kings, 3. Flight into Egypt, with attractive landscape, Slaughter of the Innocents, 5. Mary Magdalen, in a landscape under evening-light. On the altar, *Girol. Campagna*, Statue of St. Rochus. Right wall: 6. Landscape with St. Mary of Egypt; 7. between the staircases, Circumcision of Christ; 8. Assumption of the Virgin. — On the right side the staircase over the first landing is an \*Annunciation by *Titian*, painted 1525 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*. The frescoes on the walls of the upper staircase, referring to the plague, are by *Zanchi* (1666; on the right) and *Negri* (1673; on the left).

At the top, on the right, is a small room containing an *Ecce Homo*, an early work by *Titian*. — In the LARGE HALL, above the door of the room just named, 1. Raising of Lazarus; farther to the left, 2. Christ feeding the multitude. At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Girol. Campagna*. On the left wall: 3. The Last Supper, 4. Gethsemane, 5. Resurrection of Christ, Baptism, and 7. Birth of Christ. On the opposite wall: 8. Temptation of Christ (below, a portrait of *Tintoretto*), 9. Pool of Bethesda, 10. As-

cension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna, and single figures of Prophets. Handsome wall-paneling, with figures carved in wood, by *Pianta*. The altar-reliefs of scene from the life of St. Roch are by *Giov. Marchiori* (1720). Fine marble pavement with inlaid works, restored by *Dorigo* in 1885-90 from designs by *Sancardo*. — The large door leads into the SALA DELL' ALBERGO, containing *Tintoretto's* masterpiece, a large "Crucifixion of 1565. Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate. On the ceiling, St. Rochus in presence of God.

The low gateway adjoining the Scuola leads to the church of **S. Pantaleone** (Pl. D, 5), rebuilt in 1668-75. It is adorned with huge ceiling-painting by *Fumiani*, representing the martyrdom and glorification of St. Pantaleon (ca. 1700). The chapel to the left of the high-altar (generally closed) contains (on the right) Coronation of the Virgin by *Giovanni* and *Antonio da Murano* (covered by a curtain), painted in 1444; also an Entombment in high relief, of the same date.

Crossing the bridge, and traversing the long *Campo S. Margherita* (Pl. D, 5, 6), we reach the church of —

**S. Maria del Carmine** (Pl. D, 6), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, \**Cima da Conegliano*, Adoration of the Shepherds and saints; 4th altar on the right, *Tintoretto*, Circumcision, a youthful work; 2nd altar on the left, *Lorenzo Lotto*, St. Nicholas with three angels and two other saints on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty; by the 5th altar on the left, *Pietà*, an admirable bronze relief by *Verrocchio*, of Florence.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a bas-relief beside the entrance, by *Arduino*, 1340. — On the right is the *Scuola dei Carmini* of the 17th cent., with five ceiling-paintings by *Tiepolo*.

We may now proceed to **S. Sebastiano**, crossing the bridge to the S., and then taking the first cross-street (*Calle Lunga*) to the right.

\***S. Sebastiano** (Pl. C, 6; comp. p. 239), erected in 1506-18 and lately well restored, contains excellent works by *Paolo Veronese* and his tomb.

ON THE RIGHT: 1st altar, St. Nicholas, painted by *Titian* in his 86th year; 2nd, Madonna with saints, a small picture by *Paolo Veronese*; 3rd, Madonna with St. John, a group in marble by *Tommaso Lombardo*, 1547; 4th, Christ on the Cross, and the Maries, by *P. Veronese*; "Monument of Bishop Livio Podocattaro (d. 1555), by *Jac. Sansovino*. — CHOIR. \*Altar-piece, Madonna in glory and four saints, on the wall to the right; Martyrdom of St. Sebastian, to the left; \*Martyrdom of SS. Mark and Marcellinus (restored), all three by *P. Veronese* (1565). — ORGAN, on the outside of the folding doors, the Purification of Mary, on the inside, the Pool of Bethesda, both by *P. Veronese*. To the right, the bust of the master (d. 1588) with the inscription below it: '*Paulo Caliario Veronensi pictori, naturæ aemulo, artis mira cula, superstiti fatiis, fama victuro.*' In front his tomb. — SACRISTY. Ceiling-paintings by *Veronese* (1555), Coronation of the Virgin with figures of the four Evangelists. On the walls, Biblical scenes by *Bonifazio*. — Farther on in the church, in the next chapel on the right, 1st altar, \*Bust of the Procurator Marcantonio Grimani (d. 1565), by *Vittoria*; 2nd altar, Baptism of Christ, by *Paolo Veronese*. Beautiful ceiling-paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Caliari*.

In the vicinity is the *Campo di Marte*, or drilling-ground (Pl. B, 5), a large grassy island surrounded with trees. Farther S. is a large cotton-factory ('cotonificio'; steamboat-station, p. 236).

We may return from S. Sebastiano by the *FONDEMENTA DELLE ZATTERE* (Pl. D, E, 7), whence there is a pretty view of the *Redentore* (p. 288; steamboat-station, p. 236). On this quay lie the *Pal. Giustiniani-Recanati* (No. 1402), with a number of antique works in marble, including a fine Attic funeral relief, and the church of *I Gesuati* or *Madonna del Rosario* (Pl. E, 7), built in the 18th century. The ceiling of the church is adorned with fine frescoes by *Tiepolo*, representing the institution of the festival of the rosary (in the middle), with a vision of the Madonna and the glorification of St. Dominic. By the 3rd altar to the left is a Crucifixion, by *Jac. Tintoretto*, and by the 1st altar to the right is a Madonna, with St. Clara and two Dominican nuns, by *Tiepolo*. — The broad street to the right of the church leads to (3 min.) the Academy (p. 255).

The church of *S. Trovaso* (Pl. E, 6), containing pictures by *Palma Vecchio* and *Tintoretto*, stands on the border-line between the 'Nicolotti' and the 'Castellani', the two factions into which the Venetians are divided (see *H. F. Brown's* 'Life on the Lagoons'). The father and godfather of a child christened here, if of opposite factions, leave the church by different doors.

**g. From the Piazza of St. Mark on foot to the Academy and S. Maria della Salute. S. Giorgio Maggiore. Giudecca.**

The passage in the S.W. corner of the Piazza of St. Mark leads to the *CALLE S. MOISÈ*. To the left is the church of *S. Moisé* (Pl. G, 6), with an over-decorated façade of 1668, 'notable', says Mr. Ruskin, 'as one of the basest examples of the basest school of the Renaissance'. *John Law* (1671-1729), originator of the 'Mississippi Scheme', is buried in this church. Beyond it we cross the bridge and proceed straight on along the *VIA VENTIDUE MARZO*. — [The second side-street to the right, the *Calle delle Veste*, leads to the *Campo S. Fantino*, in which are situated the *Teatro Fenice* (Pl. F, 6), the *Ateneo Veneto* (reading-room, see p. 237), and the church of *S. FANTINO*, built in the early-Renaissance style after 1500, with a fine choir by *Jac. Sansovino* (1533) and a Madonna of the school of *Giov. Bellini*.] — The *Via Ventidue Marzo* crosses a second bridge and leads to the church of —

*S. Maria Zobenigo* (Pl. F, 6), erected in 1680 by the Barbaro family ('barbaro monumento del decadimento dell' arte', as it has been called). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. The interior of the church contains nothing worthy of note.

Leaving this church, we cross the *Campo S. Maurizio*, where the small church of that name is situated, to the larger *CAMPO FRANCESCO MOROSINI* (Pl. E, F, 6), which has been embellished since



1882 with a marble statue of *Niccolò Tommaseo*, philosopher and teacher (d. 1874), by Franc. Barzaghi, of Milan. The *Pal. Morosini* (left) contained a collection of arms and pictures, part of which was sold in 1894; and the church of *S. VITALE* (Pl. F, F, 6), also on the left, contains (behind the high-altar) a painting, by \**Carpaccio*, of St. Vitalis on horseback surrounded by four saints, above, four other saints and the Madonna (1514).

\**Santo Stefano* (Pl. F, 5, 6), on the right, a Gothic church of the 14th cent., with an elegant façade in brick and good window-mouldings in terracotta, has a peculiarly constructed vaulting of wood which imparts a very pleasing appearance to the interior and recalls S. Fermo at Verona (p. 209).

ENTRANCE-WALL, above the principal door, equestrian statue of Don Contarini, middle of 17th cent.; adjacent, (l.) the \*Tomb of the physician Jacopo Suriano (d. 1511). On the PAVEMENT of the nave is the large tombstone of the Doge Francesco Morosini 'Peloponnesiaki' (d. 1694), with the cap and baton of office in bronze. — Adjacent to the SACRISTY in the right aisle a Madonna with saints, a relief in bronze of the 16th cent.; in the sacristy, on the right wall, *Boccaccino* (?), Madonna and saints; beside the altar, two saints on a gilded background by *Bart. Vivarini*, and small marble statues of St. Anthony and a bishop by *Pietro Lombardo*. — Choir. On the lateral walls statues of the twelve Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the church. Behind the high-altar are choir-stalls of the 15th cent., carved and inlaid. — 3rd altar (l.) statues of St. Jerome and St. Paul by *Pietro Lombardo*.

Adjoining the church on the left is a handsome \**Monastery Court*, restored in 1532, and once adorned with frescoes by *Pordecone* (badly restored). — Crossing the court, we reach the *Camp S. Angelo* (Pl. F, 5), with a monument of Paleocapa, the minister (d. 1869), and to the left the *Pal. Grimani* (p. 273). Farther to the N.E., near the *Teatro Rossini*, is the Piazza Manin (Pl. F, G, 5) adorned with a *Monument of Manin* in bronze by Borroni. We then traverse the Calle della Vida and taking the first side-street to the right, reach the *Palazzo Contarini*, now belonging to the Congregazione di Carità. The courtyard (*Corte del Maltese*, entered from the Calle delle Locande) contains the \**Scala Minella*, a curious spiral staircase of the 15th cent., and a lovely Byzantine well-head.

The *Hôtel Victoria* (p. 234) bears a tablet recording that it was the Venetian home of Goethe.

From the Campo S. Vitale, we cross the Grand Canal by the iron bridge (p. 264) to the *Campo della Carità* and the *Academy* (p. 255).

We now proceed towards the E., crossing several bridges, to —

\**S. Maria della Salute* (Pl. F, 6; comp. p. 239; side-entrance to the left), a spacious dome-covered church, at the E. extremity of the Canal Grande, erected in 1631-82 by *Longhena*, a successor of Palladio, in commemoration of the plague in 1630. 'Considering the age in which it was erected, it is singularly pure', though 'externally it is open to the criticism of being rather too overloaded with decoration' (*Fergusson*). The interior is very handsome.

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano*; in the la



CHAPEL ON THE LEFT: Descent of the Holy Ghost, by *Titian*, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the floor near the high-altar a large candelabrum in bronze by *Andrea d'Alessandro da Brescia* (1570), of admirable workmanship; over the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Justus le Court*. On the ceiling at the back of the altar eight Medallions with portraits of the evangelists and fathers of the church by *Titian*; the large pictures by *Salviati*. — OUTER SACRISTY: Pietà, a relief of the 15th cent., by *Dentone* (?); kneeling statue of Doge Agostino Barbarigo (15th cent.). — SACRISTY: end-wall, to the right, SS. Rochus, Jerome, and Sebastian by *Girolamo da Treviso* (?), between two Madonnas in the manner of *Sassoterrato*; on the window-wall: *Marco Basaiti*, St. Sebastian; *Tintoretto*, Marriage of Cana. Over the altar: \**Titian*, St. Mark and four other saints 1512; still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints; adjacent, to the left, Madonna and saints, by *Cristoforo da Parma*, 1495. \*Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Titian*, painted about 1543 under the influence of Correggio.

Between this church and the *Dogana di Mare* (mentioned at p. 263) is the *Seminario Patriarcale* (Pl. G, 6), containing a few sculptures and the *Galleria Manfredini*, a small collection of pictures (adm., see p. 239).

The *Oratory* (on the N. side of the court) contains, on the entrance wall, the tomb of Jac. Sansovino, formerly in S. Geminiano (p. 244), surmounted by a terracotta bust of the painter by *Vittorini*. At the altar are 15th cent. statues of SS. Benedict, Zacharias, and John the Baptist. On the altar of the adjoining SACRISTY is a relief of the Adoration of the Child (about 1500), with high-reliefs of St. Catharine (l.) and St. Cecilia (r.), by *Tullio Lombardo*. In the corner a gilded statue of St. Michael.

The *Picture Collection* is on the first floor. Opposite the entrance, *Giorgione*, Apollo and Daphne (genuine, but retouched); to the left, *Beccafumi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, *Alberelli* (ascribed to Fra Bartolommeo), Madonna and Child; opposite the windows, after *Leon. da Vinci*, Madonna with a saint and an angel; below, *Stippino Lippi*, Christ and Mary Magdalen (on the left), and the Samaritan Woman (on the right); *F. van Mieris*, Man eating oysters.

We may now return across the Grand Canal (traghetto, comp. p. 235) or proceed to the S.W. to the church of *Santo Spirito* (Pl. F, 7), which contains a fine painting of Christ between SS. Petrus and Secundus, by *Buonconsiglio* (over the side-portal, on the right). — A little to the N.W. is the *Fondamenta delle Zattere* with the church of the *Gesuali* (see p. 285).

Opposite the Piazzetta to the S., and S.E. of the *Dogana di Mare* (about  $\frac{1}{4}$  M. from both these points), is the small island of *Giorgio Maggiore* (Pl. H, I, 7; ferry, p. 236), with —

\**S. Giorgio Maggiore*, a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The facade was finished by *Scamozzi* in 1575.

The \*INTERIOR (when closed, ring the bell) is very beautiful, and has not been spoiled by decorations of a later date. Over the door a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here 14th March, 1800. Over the 1st altar to the right, Nativity, by *Jac. Tintoretto*; 2nd, Crucifix in wood, by *Michelozzo*; 3rd, Martyrdom of SS. Cosmas and Damianus; 4th (in the transept), Coronation of the Virgin, the two by *Tintoretto* and both, like his other works in this church 'daubs blinding to the painter's everlasting shame' (Burckhardt); 5th altar

Adoration of the Madonna, by *Rizzi*. — CHOIR. In front, two brass candleabra, by *Niccoletto Roccatagliata* (1596); (r.) Last Supper, (l.) Gathering the Manna, both by *Tintoretto*; on the high-altar a group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them two angels. The reliefs on the 48 \*Choir-stalls represent scenes from the life of St. Benedict, and were executed according to the inscription, by a Flemish artist, *Alberto de Brule* (1598). — At the altar to the left of the choir, Resurrection, by *Tintoretto*, with the family of the Doge Morosini, whose monument is above the adjacent door (1588). — LEFT TRANSEPT: Martyrdom of St. Stephen, also by *Tintoretto*. — At the 2nd altar to the left: Virgin and Child, over life-size, by *Girol. Campagna*; last altar, Martyrdom of St. Lucia, by *Leandro Bassano* monument of the Doge Marc Antonio Memmo (d. 1615).

An easy staircase in 32 spiral windings leads from the choir to the summit of the *Campanile* (before ascending, enquire whether the door at the top is open), which commands perhaps the best \*VIEW of the city and the Lagoon.

On the adjoining island of *Giudecca* (steamboat, see p. 236 returning in about half an hour on the way back) is situated the former Franciscan church of —

\***Redentore** (*St. Saviour's*; Pl. F, 8), erected in 1576 by *Paladio*, a much vaunted edifice, chiefly interesting in the interior. The employment of only one order of columns on the façade should be noticed by the historical student of architecture.

ON THE RIGHT: 1st Chapel, Nativity, by *Francesco Bassano*; 2nd, Baptism, *Carletto Calviari*; 3rd, Scourging, *Tintoretto*. ON THE LEFT: 3rd Chapel, Descent from the Cross, *Palma Giov.*; 2nd, Resurrection, *F. Bassano*; 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, at the back a Descent from the Cross, reliefs in marble by *Mazzada Bologna*; above, Christ on the Cross, with SS. Mark and Francis, fine bronze figures by *Campagna*. — The SACRISTY contains three admirable \*Madonnas formerly attributed to *Giovanni Bellini*; that with the sleeping Child, the most richly coloured, but somewhat stiff, is attributed by *M. Crowe* to *Alvise Vivarini*, the two others to *Bissolo* and *Pasqualino*, pupils of *Bellini*. Also a Baptism of Christ in the style of *P. Veronese*.

On the *Festa del Redentore* (third Sun. in July) a bridge-of-boats is formed across the *Giudecca* to this church, and a water-frolic is held all night long.

Visitors who have not yet seen the church of *S. Sebastian* (p. 284) may here take the above-mentioned steamboat to the *Fondamenta delle Zattere*.

Nothing will convey to the traveller a better idea of the situation of Venice with its islands, than a visit to the **Lido**, which is specially animated during the bathing season. Steamboat, see p. 236; the last steamboat leaves the Lido in winter a little before sunset (previous enquiries advisable). A gondola takes at least  $\frac{1}{2}$  h. (two gondoliers desirable or, in wind, necessary). Sea-baths and restaurant, see p. 236; tramway from the quay to the baths.

The N. end of the Lido is defended by the *Forte S. Niccolò* and (to the W., beyond a small arm of the sea) the *Forte S. Andrea di Lido*, erected in 1544 by *Sammicheli*, as architect of the Republic. Within the fort *S. Niccolò* is the *Old Protestant Cemetery*, with the grave of *Sir Francis Vincent*, last British ambassador but one to the Republic of Venice.

Interesting EXCURSION TO MURANO, on an island about  $1\frac{1}{2}$  M. to the N. of Venice. A steamer plies to the Cimitero and Murano every  $\frac{1}{2}$  hr., starting from the Fondamenta Nuove (Pl. H, 2; fare 0 c.). Halfway we pass, on the right, the *Cemetery Island* (*Cimitero*), with the early Renaissance church of *S. Michele*, built by Moro Lombardo in 1466. To the left of the vestibule is the tasteful little Cappella Emiliana, erected by Gugl. Bergamasco in 1530, with three admirable reliefs in the style of Andrea Sansovino. On the vault of the Papadopoli family is a beautiful marble Angel of the resurrection, by L. Ferrari (d. 1894). The general effect of the cemetery is not stimulating. *G. P. R. James* (d. 1860), the novelist, is buried in the Protestant Cemetery.

**Murano**, a small town with 3600 inhab., has been, since the 4th cent., the seat of the *Venetian Glass Industry*, the followers of which were held in so high esteem that Murano possessed its own 'Golden Book' of descent, minted its own coins, and managed its own affairs. Its citizens were eligible for the highest posts in the Republic, and after 1376 the children of a Venetian patrician and the daughter of a glass-manufacturer were able to inherit their father's rank. Murano contains many interesting treasures of art in its churches, dating from its most prosperous period.

From the landing-place of the steamboat, we proceed in a straight direction and soon reach *S. PIETRO MARTIRE*, a simple and spacious basilica of 1509. Between the 2nd and 3rd altars on the right is a large Madonna with saints and angels by *Giov. Bellini* (1488; much injured and retouched); near the door of the sacristy, to the left, the Assumption of the *School of Giov. Bellini*; at the high-altar a descent from the Cross by *Salviati*. — We now cross the main canal by the Ponte Vivarini and follow its bank to the right, passing the Museum (see below), to the Fondamenta Cavour. Here stands the CATHEDRAL OF *S. DONATO*, a building of very ancient origin, said to have been completed about 970, with a fine choir of the 12th century.

The Interior, restored since 1858, is in the form of a basilica with nave and aisles, with transept resting on piers. The open roof is borne by columns of Greek marble. An inscription on a marble slab inserted in the mosaic pavement, which resembles that of St. Mark's, bears the date 1111. In the left aisle, over the door, Madonna with saints and angels, by *Lorenzo Sebastiani* (1484); to the left, coloured relief in wood of St. Donatus (1310); in the more elevated chapel on the left, there are early medieval ornamental reliefs, and a Roman tombstone of the family Acilia, formerly used as a font. In the apse, a Byzantine mosaic of the inter-dining Madonna, on a gold ground; below it, frescoes of the 15th century.

The *Museo Civico* in the Municipio presents an interesting exhibition of the products of the celebrated glass-industry.

The Venetian GLASS INDUSTRY, of very ancient origin, was first established by Byzantine glass workers. The first glass-foundries were within Venice itself. After 1289, however, their number was gradually reduced, owing, it is said, to the danger of fire and the disagreeable effects of the smoke; and Murano, where a furnace is related to have been in operation since 1255, ultimately became the sole seat of the manufacture, which attained

its zenith in the 15-16th centuries. In the 18th cent., owing to the taste for the harder glass of England and Bohemia and the invention of the art of making large mirrors in France, the Venetian glass-industry declined so much that many of its old art-secrets were lost, and have only been rediscovered within the last 30 or 40 years (by Signors A. Salviati and Lor. Radi). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly-decorated vessels, some coloured and others plain, which assume the most fantastic shapes. These were admired in the days of the Renaissance and they are made to the present day. Chandeliers and mirrors, wreathed with flowers and foliage are also produced here; and the mosaic-painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned on p. 237. Gondoliers usually receive a fee for each party they bring to the factories. Admission to the larger factories sometimes requires a *permesso*, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

AN EXCURSION TO TORCELLO, situated on an island about 6 M. to the N.E. of Venice, is interesting to students of art. A steamboat of the Società Lagunare, starting from the *Fondamenta Nuove* (Pl. H, 3), runs once daily to Burano (see below; fares 60, 35 c.) and Torcello '80, 45 c.) and two steamers of the same company ply daily to *Mazzorbo*, whence we proceed by gondola in 10 min. to Torcello. During summer extra steamers also ply thrice a week (in the afternoon) from the *Riva degli Schiavoni* (return-fare 3 fr.), allowing ample time to visit the objects of interest. These steamers also halt at Burano, a fishing island with 450 inhab. and interesting lace-factories,  $\frac{1}{2}$  M. from the quay.

Torcello, peopled from the ancient *Altinum*, on the mainland, consists of a few small houses and two well-preserved churches. The \*CATHEDRA OF S. MARIA, erected in the 7th cent. and rebuilt in 864 and (partly) 1008 is a basilica in the early-Christian style, supported by columns. On the W. wall of the interior is a large \*Mosaic of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. At the reading-desk and on the pulpit-steps are ornaments and figures in low relief. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna (restored in 1890), rising in steps and commanded by the lofty episcopal throne in the centre. Above, a Madonna and the Apostles in Byzantine mosaic. Similar mosaics of Christ and the Apostles, etc., in the right apse. Below is an ancient Crypt with a font. — The ruins of an octagonal BAPTISTERY of 1008 adjoin the cathedral. — The top of the CAMPANILE commands an admirable view of the lagoons and the sea. — S. Fosca, built on a Byzantine model and dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof) and is of interest for architects. On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four corner-pillars). The antiquities discovered in Torcello have been collected in the adjoining *Museum*.

S. Lazzaro, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S.E. of Venice, contains a considerable Oriental library, and a printing-office (shown by a monk; fee to the door-keeper). Byron studied Armenian here in 1816. On the way to S. Lazzaro, we pass the island *S. Servolo* with the provincial lunatic asylum. S. Lazzaro is more easily visited from the Lido (gondola with one rower there and back  $1\frac{1}{2}$  fr., bargaining necessary; advisable only when the tide is coming in).

TO CHIOGGIA,  $18\frac{1}{2}$  M., steamer of the Società di Navigazione lagunare in  $2\frac{1}{4}$  hrs., starting 3 or 4 times daily (according to the season) from the Ponte della Paglia (fares 2 or 1 fr., return-fares 3,  $1\frac{1}{2}$  fr.). This trip may be recommended in clear weather and favourable conditions of light. — The steamer passes the islands of *S. Servolo* and *S. Lazzaro* (see above) and touches at (5 M.) *Malamocco*, whence we may walk back along the shore to (1 $\frac{1}{4}$  hr.) the Lido (p. 288). At (7 $\frac{1}{2}$  M.) *Alberoni* we approach the Channel of *Malamocco* (p. 243), which is defended by two forts, and farther on we skirt

the inner side of the narrow *Littorale di Pellestrina*. 10½ M. S. *Pietro in Volta*. Beyond (11½ M.) *Pellestrina* the *Murazzi* (comp. p. 243) lie to the left. A little farther on we obtain a view, to the left, of the sea, enlivened with the coloured sails of the numerous small craft of Chioggia. — 18½ M. *Chioggia* (*Alb. della Luna*, pens. 5-6 fr.), an ancient town at the end of the lagoons, with 20,400 inhab., mostly employed in the fisheries, was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 240). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts. None of the churches are worthy of note. — Opposite Chioggia, reached by boat in 10 min. (*traghetto*, a few centimes), is the miserable village of *Sottomarina*, also protected from the sea by *murazzi*. — Railway to *Rovigo*, see p. 316.

## 40. From Venice to Trieste.

139 M. RAILWAY in 6½-8¾ hrs. (fares 27 fr. 25, 20 fr. 5 c., 14 fr.; express fares about 20 per cent more). The Austrian custom-house examination takes place at Cormons. — The side-lines from Venice to Mestre, Portogruaro, and Casarsa (p. 293) and to Mestre, Portogruaro, and Udine hardly come into the tourist's purview at present. — STEAMER of the *Austrian Lloyd's* thrice weekly (at night only in winter) and of the *Navigazione Generale Italiana* (Florio-Rubattino Co.) twice weekly, in about ½ hrs. Previous enquiries should be made at the companies' offices. The small steamer 'Friese' also plies sometimes from Venice to Trieste (office in the *Procuratie Nuove*).

To *Mestre*, see p. 223. The Trieste line diverges here to the left from that to Padua. Stations *Mogliano*, *Preganziolo*; then —

18½ M. **Treviso**. — \**STELLA D'ORO*, R., L., & A. 2½ fr., with good *attoria*; ROMA; CERVA, R., L., & A. 2½ fr.; all these in the *Corso Vittorio Emanuele*. — *Caffè Roma*, Piazza de' Signori; *Rail. Restaurant*.

*Treviso*, with 18,300 inhab., is the capital of a province. The handsome, but unfinished old cathedral of S. PIETRO has five side-chapels. Above the 3rd altar on the left, SS. Justina, John the Baptist, and Catharine, with donor, by *Fr. Bissolo*. Opposite, in the large chapel, an Adoration of the Shepherds, by *Paris Borbone*, who was born here in 1500. In the choir, to the left, is the tomb of Bishop Zanetti, by *Tullio Lombardo*. The large chapel on the right of the choir contains an \**Annunciation* by *Titian* (about 1520) and \**Frescoes* by *Giov. Ant. da Pordenone* (1520): on the walls, Adoration of the Kings, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo'sistine frescoes). In front, on the left wall, a Madonna by *Girol. da Treviso* (1487). — The Gothic Dominican church of S. NICCOLÒ, a large church with a curious wooden roof (comp. S. Stefano, p. 286; restored), contains the \**Tomb* of Senator Onigo (in the choir, to the left), by the *Lombardi*, with a painted background erroneously attributed to *Giov. Bellini*. In the side-chapel to the right, Christ and the doubting Thomas, with six portraits of donors below, a youthful work of *Sebastiano del Piombo* (about 1505). — In this chapel, and on several of the piers in the nave are ancient frescoes. — The church of SS. Quaranta contains paintings by Palma Giovane, and S. Maria Maddalena pictures by P. Veronese.



The *Town Hall*, the *Theatre*, and the *Palazzo Provinciale* (recently restored) are fine edifices. The *Library*, in the *Borgo Cavour*, is rich in MSS. The *Monte di Pietà* (pawn-office) contains a good Entombment attributed to Giorgione (fec  $1\frac{1}{2}$  fr.). In the *Piazza dell' Indipendenza* are a monument in memory of the liberation of Italy from the Austrian yoke, by *Borrò*, and another to Victor Emmanuel II. At Treviso, as well as in other Venetian towns on the mainland, the pictorial decoration of the façades, in various styles, differing both in point of subject (figures, decoration, mottoes) and of execution (in sgraffito, grisaille, or coloured) are interesting. The *Villa Manfrini* possesses extensive gardens.

FROM TREVISO TO BELLUNO, 54 M., railway in 3-4 hrs. (fares 9 fr. 76 fr. 85, 4 fr. 40 c.). The intermediate stations are unimportant.  $12\frac{1}{2}$  M. *Montebelluna* is the junction of a branch-line to *Castelfranco* and *Campisampiero* (p. 233). —  $17\frac{1}{2}$  M. *Cornuda* (Alb. alla Posta, well spoken of) lies 2 M. to the N.E. of Masèr (p. 233), the first village on the high-road to Bassano (p. 233). By proceeding for 10 min. along the road from Cornuda to Feltre, and then ascending the hill, beside a shrine, for  $\frac{1}{2}$  hr., we reach the *Madonna della Rocca*, from which there is a splendid view. — 34 M. *Feltre* (853 ft.; *Albergo Belvedere*), a town of 3700 inhab. on the Colmed from which Marshal Clarke took his title of Duc de Feltre.

54 M. *Belluno* (1260 ft.; *Gr. Albergo delle Alpi; Cappello*), capital of province, with 5200 inhab., is situated on a hill between the *Ardo* and the *Piave*, which here unite, and presents all the features of a Venetian town. The *Cathedral*, erected by Palladio, was overthrown by an earthquake in 1873, but has been restored. It contains several good altar-pieces and an ancient sarcophagus. The massive campanile, 216 ft. in height, commands a beautiful prospect. In the *Piazza del Duomo* are the *Palazzo Comunale* adorned with colossal busts of Victor Emmanuel II. and Garibaldi by Botti (1893), and the *Museo Civico*, with a collection of paintings, bronze coins, objects of natural history, etc. An old sarcophagus of some artist's merit adorns the small *Piazza* in front of the church of S. Stefano. The triumphal arch outside the gate was erected in 1815. Marshal Victor assumed the title of Duc de Belluno. — In the valley of the *Piave*, about 22 M. above Belluno, and reached thence via *Longarone* (Posta) and *Perarò* (Corona d'Italia), lies *Pieve di Cadore* (Progresso; Angelo; Sole), the birth-place of Titian (b. 1477), of whom a statue was erected here in 1880 (l. Dal Zotto). The school-house contains a few antiquities.

FROM TREVISO TO MOTTA DI LIVENZA, 22 M., railway in  $1\frac{1}{4}$  hr. — *Motta di Livenza* (Alb. alla *Fratellanza Italiana*, rustic but clean) is a small town with 1600 inhabitants. The *Palazzo Scarpa*,  $\frac{1}{4}$  M. from the village, beyond the bridge over the *Livenza*, contains a small picture-gallery, best visited about midday ( $\frac{1}{2}$  fr.). Room I. 3. After *Giorgione*, Concert; 6. *Giac. Franchi*, Madonna; 21. *Parmigianino*, Holy Family with Mary Magdalen; 31. *Sodoma* (ascribed to *Cesare da Sesto*), Holy Family, in a fine landscape; 35. *Matteina*, St. Sebastian; 36. *Seb. del Piombo* (ascribed to *Raphael*), Portrait, dating from the artist's Roman period (retouched); 37. *School of Giov. Bellini*, Madonna and saints. — Room II. 64. *Gaud. Ferrari* (?), St. Andrew bearing the cross. — About  $\frac{1}{2}$  M. to the S. of Motta, on the road to Treviso, is the church of *S. Maria de' Miracoli* (restored in 1890), with an Adoration of the Shepherds, by *Pordenone*. — About 3 M. to the S. is the château of *Magnadole*, adorned with admirable frescoes by Paolo Veronese painted after 1572.

Railway from Treviso to *Castelfranco*, *Cittadella*, *Vicenza*, *Padua*, and *Bassano*, see pp. 233, 232.

23 M. *Lancenigo*. Beyond ( $27\frac{1}{2}$  M.) *Spresiano* the train crosses the *Piave* and approaches the mountains, which it skirts as far

Sacile. The lofty Friulian Mts. continue in sight as far as Monfalcone (p. 296). The *Piave* is crossed. — 31 M. *Susegana*. The village, the church of which contains a good altar-piece by Pordenone, lies  $1\frac{1}{2}$  M. to the W., on the road from Treviso to Conegliano. It is commanded by the castle of *S. Salvatore*, belonging to Count Palatino and adorned with frescoes by Pordenone.

$35\frac{1}{2}$  M. **Conegliano** (*Alb. & Tratt. all' Europa*), birthplace of the celebrated painter *Cima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. Pop. 4700. The *Cathedral* contains a fine altar-piece by *Cima* (1492). The *Loggia Municipale* are monuments to Victor Emmanuel, *Ribaldi*, the victims of the War of Liberation, and Dante. With regard to the painting of the façades, see p. 292. Conegliano is noted for its wine, producing, perhaps, the best Italian champagne.

FROM CONEGLIANO TO VITTORIO, 9 M., railway in  $\frac{1}{2}$  hr. (fares 1 fr. 60, c. 15, 80 c.). — *Vittorio* (Hôtel Vittorio; Giraffa), a town of 11,000 inhab., formed in 1879 by the union of *Ceneda* and *Serravalle*, contains several handsome palaces. A statue of Victor Emmanuel II., by Dal Favaro, was unveiled here in 1882. The beautiful gardens of the Marchese Constantini are situated in *Ceneda*. Pleasant excursions may be made to the château *Brandolin*, on *Monte Cisone*, and to *Susegana*, with the château of *S. Salvatore* (see above).

$40\frac{1}{2}$  M. *Pianzano*. 46 M. *Sacile*, a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the *Portici*, exhibits traces of its ancient importance. — 54 M. **Pordenone** (*Quattro Corone*), probably the *Portus Naonis* of the Romans, is the birthplace of the painter *Giov. Ant. de Sacchis da Pordenone* (1483-1539). The cathedral contains a fresco by him of SS. Erasmus and Rochus (1525) and two altar-pieces, one a beautiful *Mary* with saints and the family of the donor (1515), the other the Apotheosis of St. Mark (1535). The Pal. Comunale also contains some of his works. Pop. 5100.

63 M. **Casarsa** (*Rail. Restaurant*), an insignificant village, is the junction for the branch to Portogruaro, Mestre, and Venice mentioned p. 291, and also of a branch-line to (12 M.) *Spilimbergo*, which is to be prolonged to Gemona and Ospedaletto (p. 22). The church contains some fine frescoes by Pordenone (1525-26). — Beyond Casarsa the train crosses the broad channel of the *Tagliamento* by a iron bridge,  $\frac{1}{2}$  M. in length. The stony deposits of the stream have so raised its bed that the next stat. (70 M.) *Codroipo*, situated between the *Tagliamento* and the *Corno*, lies 28 ft. below the level of the bottom of the former river.

To the right lies *Passeriano*, at the château of which the preliminaries of peace between France and Austria at the end of last century were adjusted, the treaty (p. 241) being finally concluded on 17th Oct., 1797, at the small village of *Campo-Formio*, which lies to the right of the line.  $77\frac{1}{2}$  M. *Pasian-Schiavonesco*.  $84\frac{1}{2}$  M. **Udine** (*Italia*, R.  $2\frac{1}{2}$ -3, L.  $1\frac{1}{2}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 2-3, L 1-6 fr.; *Croce di Malta*, less expensive; *Rail. Restaurant*, well

spoken of; custom-house examination for travellers coming from Trieste), the ancient *Utina*, from the 13th cent. the capital of the Venetian province of Friuli, and a place of active trade, is a town with 23,200 inhab., surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. Udine contains numerous palaces of the Friulian noblesse, and carries on an active trade in flax, hemp, and other articles. Udine may be called a miniature Venice, as it presents many points of resemblance to the metropolis to which it was so long subject.

The central point of the town is the *Castle* (now barracks) situated on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 296). The tower of the castle (watchman 20-25 c.) commands a most extensive prospect. — The Romanesque CATHEDRA possesses a fine side-portal with good marble sculptures and a hexagonal campanile. The interior contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the entrance); a colossal *Bust of Pope Pius IX.* by Lucardi (to the left of the high-altar); and a *Statue of Abp. Zacharias Bricito* (d. 1854), by Millisini (to the right). — Not far from the cathedral is the *Chiesa alla Purità*, adorned with frescoes by Tiepolo.

A narrow side-street leads to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the \*ARCHIEPISCOPAL PALACE, which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel II. in 1866.

INTERIOR. The STAIRCASE is adorned by a Fall of the Angels by Tiepolo, while the THRONE ROOM contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. Other frescoes by Tiepolo adorn the SALA ROSSA (Judgment of Solomon, etc.) and the GALLERY (history of Jacob, with Abraham's sacrifice on the ceiling). The BECHAMBER contains five frescoes (freely retouched) of New Testament scenes by Giovanni da Udine, with arabesques and grotesque figures.

The principal PIAZZA is embellished with a sitting figure of the *Goddess of Peace*, ordered by Napoleon I. in commemoration of the peace of Campo Formio (p. 293), but erected by Francis I. at a later date. A bronze equestrian *Statue of Victor Emmanuel II.*, by Crippu, was unveiled here in 1883. On the side of the square next the street are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*. The side next the Palazzo del Municipio (see below) is adorned with a *Statue of Justice*. — The PALAZZO DEL MUNICIPIO, or *Pal. Civico*, was built in 1456 in the style of the Doges' palace at Venice, and after the fire of 1876 was restored by the Milanese architect Scala. The vestibule contains an ancient fresco (restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall are a colossal marble statue of Ajax, by V. Lucardi, a native of Udine (1854), a Last Supper by Pomponio Amalfio, and a Gathering

Manna by Grassi. On the first floor are four handsomely fitted rooms containing old pictures (among which are portraits of the Venetian governors of Udine) and fine works in amber.

We now cross the castle-hill (see p. 294) and the *Mercato Vecchio*, and reach the *Palazzo Bartolini*, which contains the *MUSEO civico* and the *Library*.

On the *GROUND FLOOR* are Roman antiquities and a colossal bust of Antenor. The *UPPER FLOOR* contains paintings: *Girol. da Udine*, Coronation of the Virgin, with John the Baptist and St. John the Evangelist; *Palma Giovane*, Holy Family, with St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; *Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the order. Here also is a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia. — The *Library* is specially rich in works upon Friuli.

Opposite the *Istituto Tecnico* is a *Statue of Garibaldi* by Micali, erected in 1886. — In the *Via Gemona*, No. 17, stands the house of *Giovanni da Udine*, a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican (1487-1564); it possesses a finely adorned façade and a memorial tablet.

A branch-railway (10 M., in 32 min.) runs from Udine to Cividale (*Algo al Friuli*), a small town with 3800 inhab., the ancient *Forum Julii*, in many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, and the birthplace of Paul Warnefrid (Paulus Diaconus), who wrote a history of his people in the time of Charlemagne. — The *CATHEDRAL*, a building of the 15th cent., ascribed to Pietro Lombardo, contains, immediately to the right, a *Baptistery* (frequently restored) of the 8th cent., adorned with reliefs. By the high-altar is a 'Pala' of gilded silver (1185). The *Cathedral Archives* contain several valuable MSS., including a *Gospel* of the Lombard period; a *Psalttery* of the 10th century, formerly belonging to Queen Gertrude of Hungary, adorned with German miniatures (probably from Trèves) and several Byzantine leaves; and the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (12th cent.). Here also are the ivory 'Pax' of Duke Ursus of Ceneda (8th century) and an ivory casket with mediæval reliefs after the antique. — Adjacent is a *CONVENT of URSULINE NUNS* (formerly Benedictine) with the chapel of *St. Pellrudis* (8th cent.), containing stucco ornaments and figures of Anastasia, Agape, Irene, Geltrudis, Chrysogonus, and Zoilus, in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns, when requested, show a large silver cross of the same epoch. — A handsome bridge of the 15th century leads across the romantic ravine of the *Natissona* to the church of *S. Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th century. — Not far from the door of the church is the *MUSEUM* (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gisulf, weapons, ornaments, etc.

A *STEAM TRAMWAY* (17 M., in 1 $\frac{3}{4}$  hr., fares 2 fr. 10, 1 fr. 35 c.) unites Cividale with the small town of *S. Daniele del Friuli* (*Inn*), which is prettily situated in a smiling hill-district. In the *Cathedral* is an altar-piece of the Trinity, by *Pordenone* (1534). The small Gothic church of *S. Antonio* contains an extensive cycle of frescoes by *Pellegrino da S. Daniele* (1497-1522). A fine view is obtained from the *Piazza del Castello*.

From Udine to Bruck (and Vienna), by the Pontebba Railway, see R. 6.

At (90 M.) *Buttrio in Piano* the train crosses the *Torre* by a long bridge. 93 $\frac{1}{2}$  M. *S. Giovanni Manzano*, the Italian frontier-station



(where luggage coming from Austria is examined; railway-restaurant). The train now crosses the *Natisone*. The small *Judrio* form the frontier. 97½ M. *Cormons*, the seat of the Austrian custom-house (p. 291), beyond which the *Isonzo* is crossed.

106 M. *Gorizia*, Germ. *Görz* (\**Südbahn-Hôtel*; \**Post*; \**Cur-Pension Wienerheim*; *Deutsches Haus*; *Ungarische Krone*), the seat of a bishop, with 21,900 inhab., is charmingly situated on the *Isonzo* in a hilly district. *Cathedral* worthy of notice; its treasury contains some valuable Romanesque articles from Aquileia. On account of its mild climate Gorizia is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here.

Charles X. of France (d. here 1836) and his grandson the Comte de Chambord (d. 1883) are interred in the chapel of the monastery of *Castagnavizza*, on a height above the town. In the vicinity rises the *Mont Santo*, with a pilgrimage-church, commanding a fine view.

The train next crosses the *Wipbach*, a tributary of the *Isonzo*. To the left of (108½ M.) *Rubbia-Savogna* is the château of the name. Fine view of the Alps, beyond the *Isonzo*. 111 M. *Gradisca Sdraussina*. Beyond (113½ M.) *Sagrado* the train passes through a short tunnel. 118 M. *Ronchi*.

Diligence daily to (10 M.) *Aquileia* (*Osteria del Museo*), once a most important Roman colony (founded B.C. 181), at that period strongly fortified, and the principal bulwark of Italy on the N.E. frontier. The population at the time of Augustus, who frequently visited the town, computed to have been 100,000. It was then the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil, and wine, in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed; but it was rebuilt by the Ostrogoths. The sole trace of its ancient glory is the *Cathedral*, erected in 1019-42, with a campanile, one of the metropolitan churches of the patriarchs of Aquileia. To the left of the entrance is a small circular Romanesque structure; the columns of the nave are Byzantine, but some of them have been restored in the 14th cent.; the choir, which is decorated in the style of the Venetian Renaissance, contains some mediæval sarcophagi; behind it is an episcopal throne, dating from the period of the Longobardi. The crypt, ornamented with Byzantine frescoes, belonged to an earlier building. At the end of the right transept are choir-screens with Lombard ornamentation; in the right aisle the red sarcophagus of the Patriarch Raimondo and the tombstone of his mother (14th cent.). The *Vestibule* of the cathedral and the octagonal *Baptistery* as well as the '*Chiesa dei Pagani*' which connects them are remains of early Christian buildings. The tall bell-tower, conspicuous from a distance, commands a grand view of the Julian Alps. The place is now a poor village with 500 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood, which have been collected into the *Museo Nazionale* (adm. 60 kr.; inscription coins, etc.; among the sculptures, a fine torso of Venns).

118½ M. *Monfalcone* (Posta). The train enters the storied region of the *Karst*, and the Adriatic comes in sight on the right.

At (125½ M.) *Nabresina* (\**Rail. Rest. & Hotel Böswirth*) the line unites with the Vienna and Trieste Railway, and the train runs back a short way on the line just traversed. — 133 M. *Trieste* see *Baedeker's Southern Germany and Austria*.



## VI. The Emilia.

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The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7920 sq. M., with a population of 2,198,577 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po in the 5th cent. B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the *Boii*, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the *Senones* were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the *Boii* were subjugated, and the planting the colonies of *Placentia* and *Cremona* in 218, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *Æmilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Æmilia*, whence the whole district derived the ancient name which it still retains. Down to the time of Augustus, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of

the Po', and the *Rubicon* formed the frontier of Italy; but in B.C. 43 was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 404 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic King. After the overthrow of Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* afterwards attacked and took possession of it, but it was soon wrested from them by the Franconian king *Pepin*, who is said to have presented the whole exarchate, *i.e.* the coast-district from the Po to Ancona, to the *Roman Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The STATES OF THE CHURCH never constituted a uniform whole like those of Milan or Venice. They consisted of a number of town principalities, and monasteries, often estranged from the pontifical throne and not unfrequently in arms against it. The pope appointed cardinals his legates in the different districts, but their power was limited, since the most important prerogatives were usurped by his subjects. Meanwhile the TOWNS in the Emilia prospered greatly, and became famous as cradles of SCIENCE, notwithstanding the feud between Guelphs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at Ravenna in the 11th century. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 324).

The POLITICAL HISTORY of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. During the exile of the popes to Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats it was prevented by *Cardinal d'Albornoz*, a valiant Spaniard who was sent to Italy by *Innocent IV.* in 1353. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. *Alexander VI.*, who was elected pope in 1492, and his son *Cesare Borgia* at length put an end to this insubordination; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 *Paul III. Farnese* invested *Pier Luigi*, his natural son, with the last two as a duchy, which, on the extinction of the Farnese in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. NAPOLEON united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. 'At that time,' writes *Cesare Balbo*, 'Italy was doubtless entirely subjugated by a foreign power, but no period of subjection had ever been so cheerful, so active, perhaps so useful, and even great and glorious, as this. The foreign yoke was, moreover, the less ignominious, as it was imposed on Italy in common with one half of the rest of Europe, by a man so great and so marvellously enterprising, and one who by birth, and certainly in character and name, was himself an Italian. The country had not achieved independence, but the hope of it had never been so near realisation; the people were not yet free, but they enjoyed equality, an advantage regarded by many as equivalent to liberty. The name of Italy now began to be honoured and loved, and the country to be spoken of as a united whole, while the petty municipal and provincial jealousies, which had become deeply rooted in the course of centuries, began gradually to disappear.' On the fall of Napoleon the AUSTRIANS obtained supremacy over these districts. Parma

was awarded to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last Este (who died in 1803 with the title of Duke of Breisgau). The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August, 1814, no fewer than 1824 dissolved monasteries, and 612 nunneries were re-erected in the STATES OF THE CHURCH. The Code Napoléon was abolished, and the ecclesiastical administration, as organised by Sixtus V. in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of *legate* (whence these districts were called *legations*), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably had a government earned for itself such a fund of hatred from its subjects. In 1821, 1830, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* more successful undertaking, and by the plebiscite of 12th March, 1860, the annexation of the Emilia to Piedmont was accomplished.

#### 41. From Milan to Bologna. Piacenza. Reggio.

134 M. RAILWAY in  $3\frac{1}{3}$ - $7\frac{3}{4}$  hrs. (fares 24 fr. 40, 17 fr. 5 c., 11 fr.; express 26 fr. 85, 18 fr. 80 c.). To Piacenza,  $42\frac{1}{2}$  M., in  $1-2\frac{1}{4}$  hrs. (fares 7 fr. 5, 5 fr. 45, 3 fr. 55 c.; express 8 fr. 55 c., 6 fr.).

*Milan*, see p. 115. At ( $4\frac{1}{2}$  M.) *Rogoredo* the line to Pavia verges to the right (see p. 138). — 11 M. *Melegnano*, formerly *arignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 1000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. Tramway to S. Angelo, see below. —  $15\frac{1}{2}$  M. *vazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain (comp. p. 114).

$20\frac{1}{2}$  M. *Lodi* (*Gambero*, R., L., & A.  $2-2\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr.), a town with 7500 inhab. (3 M. to the E. of which lies *Lodi Vecchio*, the old Roman colony of *Laus Pompeia*), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. The *Cathedral* contains an ancient relief of the Last Supper. *S. Lorenzo*, a Romanesque church of the 12th cent., has been re-erected in the original style since 1889. The church of the *\*Incoronata*, erected by Giov. Battaggio and Giov. Dolcebuono in 1488 and somewhat spoiled by restoration, contains frescoes by Calisto Piazza. *Lodi*, a pupil of Romanino.

From Lodi steam-tramways run to *Milan* and *Pavia* (viâ S. Angelo Lodigiano), to *Bergamo* (viâ Treviglio), and to *Brescia* (viâ Crema).

29 M. *Secugnago*; 32 M. *Casalpusterlengo* (branch-line to Pavia, see p. 175);  $35\frac{1}{2}$  M. *Codogno* (branch-line to Cremona, see p. 175); 37 M. *S. Stefano al Corno*. We cross the Po immediately before reaching Piacenza.

421½ M. Piacenza. — Hotels. S. MARCO (Pl. a; D, 2), Via S. Marco, well spoken of; ITALIA (Pl. b; D, 3), Via del Guasto; \*CROCE BIANCA (Pl. D, 2), Via al Dazio Vecchio, R., L., & A. 3½, omnibus 1½ fr., well spoken of. — Cafés. *Roma* and *Battaglia*, in the Piazza; *Café Grande*, in the Via di Raimondo, a little to the S. of the Piazza. — *Railway Restaurant*, D. 3½. Cab with one horse ½ fr., with two horses 75 c.; at night 75 c. 1 fr. 10 c.; each box 25 c.

Photographs. *Sidoli*, Via Diritta, near the Piazza.

*Piacenza*, the capital of a province, with 35,000 inhab., the headquarters of the 4th Italian army corps, lies ⅓ M. from the bank of the Po, which is crossed by a bridge-of-boats and a railway bridge. The town possesses several interesting churches.

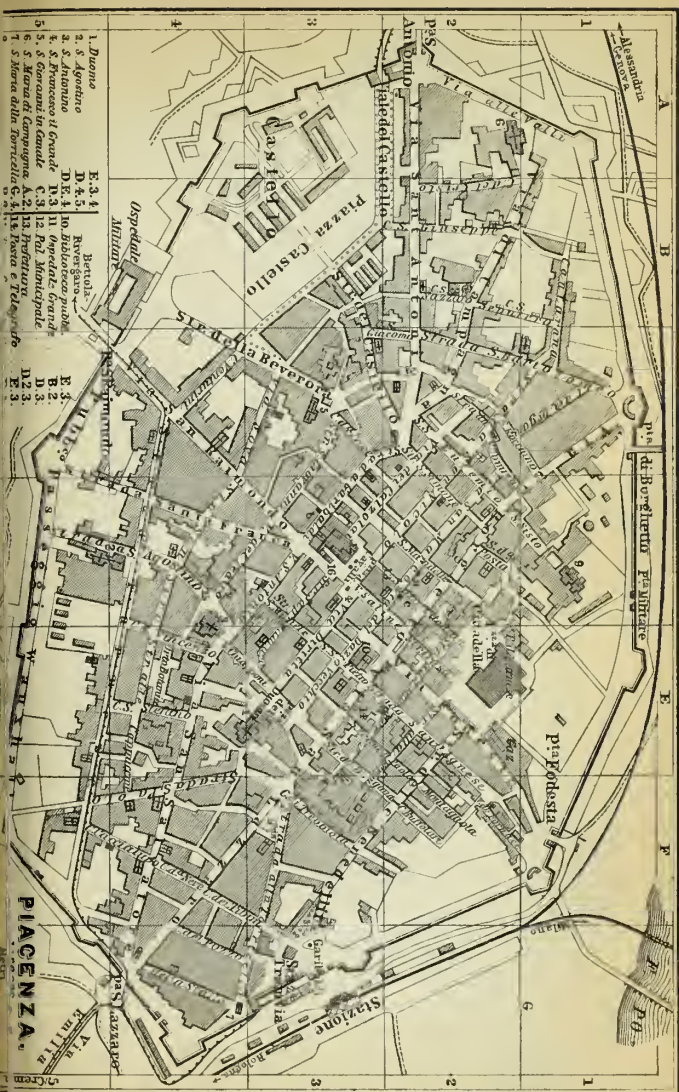
Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia* at the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1488 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1514 it finally came into the possession of the Farnese family and was united to Parma.

In the Piazza de' Cavalli (Pl. D, 3) is situated the \*PALAZZO DEL COMUNE (Pl. 12), erected at the end of the 13th century, and described by Burckhardt as 'one of the earliest instances of a work of art and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the groundfloor there is a spacious arcade with five pointed arches; in the upper floor are six rich round-arch windows, above which rise handsome pinnacles. In front of it stand the affected equestrian *Statues of the Duke Alessandro and Ranuccio Farnese*, erected in 1620-24, by Francesco Mocchi, a pupil of Giov. da Bologna. Alessandro attained great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591, and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

*S. Francesco* (Pl. 4), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it a statue of *Romagnoli* (d. 1835), professor of constitutional law at Parma, and editor of the penal code for the Napoleonic kingdom of Italy, was unveiled in 1867. — A little to the N.W. lies the *Palazzo della Delegazione* (Pl. 13; D, 2, 3), now the prefettura.

The principal street (Via Diritta) leads to the S.E. to the \*CATHEDRAL (Pl. 1; E, 3, 4), a Lombard-Romanesque edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are three projecting porches with columns resting on the backs of lions, above which are a circular window and open galleries with dwarf pillars. In the interior, on the 3rd altar on the right, above the entrance, is a Gothic reredos. The church contains admirable frescoes by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* in the arch of the choir, and pictures by *Camillo Procaccini* (in the choir) and by *Andrea* and *Elisabetta Sirani*. The crypt is borne by 100 columns. — In the vicinity (to the second side-street to the left on leaving the cathedral) is —



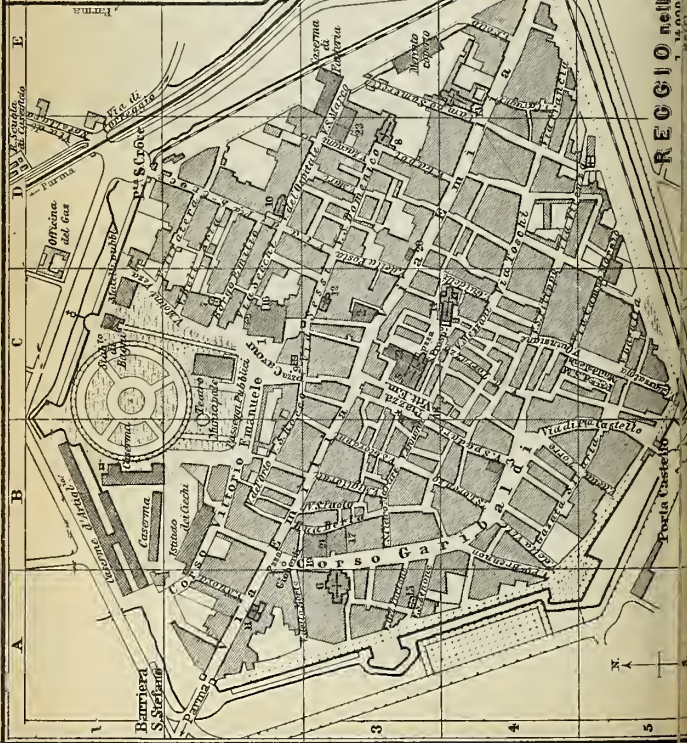
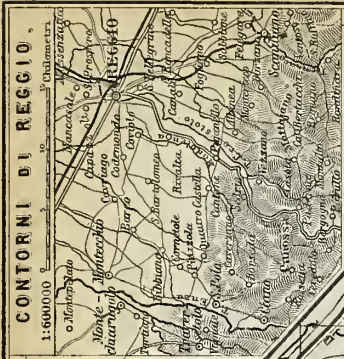




# CONTORNI DI REGGIO.

1:60000

Chilometri



1. Accademia di Belle Arti C.2
2. Banca Nazionale C.3
3. Biblioteca Municipale B.4
4. Casa ove nacque B.C.3
5. Duomo C.3
6. B. Vergine della Chiara A.3
7. La Concesione D.3
8. S. Domenico C.2
9. S. Giacomo Magg. D.2
10. S. S. Giacomo e Filippo A.2
11. S. Gior. Evangelista in S. Stefano C.3
12. S. Nicola B.4
13. S. Pietro C.3
14. S. Prospero A.3
15. S. Zenone C.2
16. Museo B.3
17. Palazzo Reale del Municipio B.3
18. di Prefettura B.3
19. Porta C.3
20. Porta D.3
21. Porta D.3
22. Porta D.3
23. Porta D.3
24. Porta D.3
25. Porta D.3

REGGIO nell'EMILIA

S. ANTONINO (Pl. 3; D, E, 4), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1857, with a fine old vestibule, called 'Paradiso' (1350), of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns. — Adjacent is the handsome *Theatre* (Pl. 4), built in 1804. — We return to the Piazza by the Via S. Antonio, turn to the right past the *Palazzo Comunale*, and follow the Via dei Calzolari and the Via di Campagna to the right to the church of —

S. MARIA DI CAMPAGNA (Pl. 6; A, 2), an early-Renaissance building of the 15th cent., but disfigured by alterations. It contains admirable frescoes by *Pordenone* (1529-31; to the left of the entrance Augustine, in the two chapels on the left scenes from the life of the Virgin and of St. Catherine, and in the large dome prophets and sibyls, etc.). — We return by the Via di Campagna, and through the Via S. Eufemia and Via S. Sisto reach the church of —

\*S. SISTO (Pl. 9; D, 1), erected in 1499-1511 in the Renaissance style, with a fine Ionic atrium in front of the modern façade.

INTERIOR. About 1515 Raphael painted for this church his masterpiece, the Sistine Madonna (Madonna with St. Sixtus and St. Barbara, now at London), which was sold in 1753 to Augustus III., king of Poland and Elector of Saxony, for 20,000 ducats and replaced by a copy by Avanzini (beginning of 18th cent.). The choir contains pictures by *Camillo Procaccini*, *na Giovane*, etc., and also several good intarsias. In the left transept is an unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese.

A little to the S.E. of S. Sisto is the *Palazzo Farnese* (Pl. E, 2), erected in a magnificent style by *Vignola* during the reign of Maximilian II. in 1558, one of his first great works. It was never completed, and is now a barrack. — In the Strada della Dogana (Pl. E, 3), further to the S.E., is the *Palazzo dei Tribunali* (formerly *Landi*), with two picturesque dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the side next the church of S. Lorenzo). The *Biblioteca Pubblica* (Pl. 10; E, 3) contains 120,000 vols., including a valuable psalter on red parchment, bound in silver, which once belonged to Angelberga, the consort of Emp. Lewis II. (d. 875), and a copy of Dante ('Codex Landianus'), supposed to date from 1336; also a small archæological and palæontological collection. From Piacenza to *Cremona*, see p. 178; to *Alessandria* and *Turin*, see R. 13.

A STEAM TRAMWAY, starting near the railway-station, connects Piacenza with Ponte dell' Olio (*Albergo del Sole*, poor), a small manufacturing town, picturesquely situated at the mouth of the *Val di Nure*, 14½ M. to the N. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. From Ponte dell' Olio the tramway goes on to Roncole Verdi (*Alb. dell' Agnello*, rustic), the chief depot for the local traffic on the N. side of the Apennines.

The remains of the ancient town of Velleia, which is believed to have been buried by a landslip in the reign of the Emp. Probus (about 282 A.D.), lie 9 M. to the S.E. of Ponte dell' Olio. Various antiquities exca-

vated here in 1760-76 are now in the museum at Parma (p. 307). An amphitheatre, temple, forum, and some Ligurian tombs of the pre-Roman epoch have also been discovered. — Velleia may also be reached from Fiorenzuola (see below), viâ *Castellarquato*.

A DILIGENCE plies daily from Piacenza in 5 hrs. to *Bobbio*, 26 M. to the S.W., on the road to Genoa, once noted for its convent-library (for the most part now in the Vatican).

The RAILWAY FROM PIACENZA TO BOLOGNA follows the direction of the *Via Æmilia* (comp. p. 297), several traces of which still exist. To the left lies *S. Lazaro*, an ecclesiastical seminary greatly enriched by Cardinal Alberoni (d. 1752). The church contains his tomb, and pictures by Procaccini, Zuccherò, etc.

Near (48 M.) *Pontenure* the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (52½ M.) *Cade* the *Arda* is crossed. 56 M. *Fiorenzuola d'Arda*, a small but thriving place. To *Velleia*, see p. 301.

60 M. *Alseno*. — Then the small town (4500 inhab.) of (64½ M.) **Borgio San Donnino** (*Aquila Romana*; *Leon d'Oro*), the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient \**Cathedral* is dedicated. This is one of the finest Romanesque churches in N. Italy; the admirable façade (the upper part unfinished) has three lion portals and numerous reliefs (some by Benedetto Antelami, p. 306), and the interior with its round-arch arcades is of elegant proportions.

Steam-tramways connect Borgo S. Donnino with *Soragna* (p. 310), to the N.E., and with the little watering-place of *Salsomaggiore*, to the S.W.

70 M. *Castelguelfo*, with a ruined castle erected by the Ghibelline Orlando Pallavicino as *Torre d'Orlando*, but captured in 140 and re-named by the Guelph Ottone Terzi of Parma. At (72 M.) *Ponte Taro* we cross the river *Taro*; charming view of the Apennine on the right. The costumes of the peasant-women here are peculiar.

78½ M. **Parma**, see p. 304. — Parma is the junction for the lines to *Suzzara* and *Mantua* (see p. 218), to *Piadena* and *Brescia* (p. 179), and to *Spezia* (p. 109).

Beyond (82½ M.) *S. Prospero Parmigiano* the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *S. Ilario d'Enza*, the *Crostolo*.

95½ M. **Reggio**. — ALBERGO DELLA POSTA, R., L., & A. 2½-3 fr. CAVALLETTO, both near the Piazza Vittorio Emanuele. — *Café Vittorio Emanuele*, Piazza Cavour.

Cab, per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c.

*Reggio*, which is also called *Reggio d'Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province and a town of 18,600 inhab., possessing broad streets flanked with arcades. *Lodovico Ariosto* (d. 1533), the greatest Italian poet of the 16th cent., was born here on 8th Sept., 1474, in a house near the Municipio, which is still shown (Pl. 4).

In the Piazzza Vittorio Emanuele (Pl. C, 3) is situated the CATHEDRAL (Pl. 5), erected in the 15th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable. Above the principal entrance are recumbent statues of Adam and Eve by *Clementi* of Reggio (d. 1584), a pupil of Michael Angelo. The other statues on the façade are by his pupils.

The INTERIOR, which has a lofty choir and a crypt, contains several statues and monuments by *Clementi*, the finest being the monument of *Go Rangoni*, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V. (in the chapel to the right of the choir); the monument of *Istosforo Sforziano* is also attributed to him (immediately on the left of the entrance). — In the 1st chapel on the left is the tomb of *Clementi*, with his bust, by his pupil *Pacchione* (1588).

On the S. side of the piazza is the *Municipio* (Pl. 18); at the entrance is a marble bust of General Cialdini, who was born here in 1811. — Proceeding hence to the N.E. we reach the church of the MADONNA DELLA GHIARA (Pl. 6; A, 3), built in 1597 from a design by *Balbi*, in the form of a Greek cross covered with a dome.

The INTERIOR is adorned with frescoes in the nave as far as the dome and in the N. aisle by *Luca Ferrari* (1605-54) of Reggio, a pupil of Guido Reni. The frescoes in the choir are by *Tiarini* of Bologna, of the school of the Carracci; the Annunciation at the back of the high-altar is by *Carlo Catiari* (brother of Paolo Veronese), and the frescoes in the S. transept are by *Lionello Spada* and others.

Passing through the arches to the right of the cathedral, we reach the PIAZZA S. PROSPERO, with the church of *S. Prospero* (Pl. 18; C, 3, 4), re-erected in 1504 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the *Adamo* originally belonged. The interior contains damaged frescoes of *Campi* and *Procaccini*, and pictures by *Sodoma* (*St. Homobonus giving alms*; 1518) and *Tiarini*.

The Theatre (Pl. C, 2), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The Museum (Pl. 16; C, 2) contains the natural history collection of the celebrated *Spallanzani* (born at Reggio in 1729, d. 1799) and an interesting palæo-ethnological collection illustrative of the history of the province. — The Library (Pl. 3; B, 4) contains 56,000 vols. and 1066 MSS.

EXCURSION TO CANOSSA (see small Map on the plan of Reggio), 8 hrs. there and back; carriage with one horse 12-15, with two horses 20-25 fr. (a coachman should be brought from Reggio). The route is by the road to *Casola* (p. 111), traversing a fertile and picturesque plain, enclosed by hills which at first are sprinkled with villas. Beyond *Pajanello* (on the hills to the right lies *Quattrocastella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany, d. 1115) the road bends to the right, at the 'Comune dei Quattri Castelli, Frazione Mucciatella', and leads direct to the small village of *Pecorile* (tavern). The route beyond this point must be continued on horseback or on foot. The path cannot be taken. It leads through the village, and then to the right towards the church of *Casola*, which is left on the hill to the right; at the base of the hill Canossa comes in sight, and the path leads in the direction of the village along the dreary bed of the *Campola*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for ½ hr. in the direction of the church of *S. Paolo*, which lies three-quarters of the



way up the hill, follow a level path round the castle-roek and at the back of the small village of *Canossa*, and lastly mount to the summit of the roek, which is crowned by the scanty, ivy-clad ruins of the castle of *Canossa*. The castle once belonged to the Countess of Tuscany above mentioned, and was afterwards destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. \*Magnificent view of the Apennines towards the S., with the well-preserved castle of Rossena in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena. — From *Canossa* to *Parma* viâ *Traversetolo*, see p. 310.

FROM REGGIO TO GUASTALLA, 18 M., railway in 1 hr. (fares 3 fr. 30 c. 2 fr. 30, 1 fr. 50 c.). Unimportant stations. 5 M. *Bagnolo in Piano*; 12 M. *Novellara*, on the *Canale di Molini*, a principality of the house of Gonzaga down to 1737. — 18 M. *Guastalla*, see p. 218.

From Bagnolo, on the railway just described, a branch-line runs to (5½ M.) *Correggio*, formerly the capital of a principality belonging to the Duchy of Modena, and the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio* (d. 1534). The piazza is embellished with a statue of the master by *V. Vela*, erected in 1880.

A branch-line runs to the S. from Reggio to (13½ M.) *Sassuolo* (p. 314)

103½ M. *Rubbiera*. The *Secchia* is then crossed.

111½ M. *Modena*, see p. 311.

The train continues to follow the direction of the *Via Æmilia* and crosses the *Panaro* near *S. Ambrogio*. — 118 M. *Castelfranco dell' Emilia*, a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B.C. 43. Near (123 M.) *Samoggia* and (127½ M.) *Lavino* the train crosses the rivers of these names, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis*. The *Monte della Guardia* (p. 341) is conspicuous to the right.

134 M. *Bologna*, see p. 322.

## 42. Parma.

**Hotels.** \*ALBERGO CENTRALE CROCE BIANCA, *Via Garibaldi*, near the Steccata (Pl. D, 3), R. & A. 2½, omn. 1 fr.; ITALIA, Borgo S. Biagio (Pl. E, 3), near the cathedral, with good trattoria, R., L., & A. 3, omn. ¾ fr.; CONCORDIA, Borgo Angelo Mazza, near the Steccata (Pl. D, 3); LEON D'ORO, Borgo del Leon d'Oro (Pl. E, 3, 4), near the Corso Vittorio Emanuele.

**Cafés.** *Cavour*, *Via Cavour* (Pl. D, E, 3); *Risorgimento*, *Corso Vittorio Emanuele*.

**Post Office** (Pl. D, 3), *Piazza della Prefettura*.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1¼ and 2 fr.; per hour 1 fr. 60 c. or 2 fr. — Omnibus and Tramway from the Piazza Grande to the City Gates every 20 minutes.

*Parma*, situated on the river *Parma*, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 44,500 inhabitants. It possesses a university founded in 1549, and the felt-hat manufactories are important.

The foundation of Parma is probably to be ascribed to the consul M. Æmilius (B.C. 183), though the discovery of a lake-dwelling of the bronze period in 1864 proves that a human settlement existed here in prehistoric times. The town offered a determined resistance to the attack



of the Ligurians, but it was destroyed by Mark Antony as the birthplace of Cassius, one of Cæsar's murderers. Under Augustus, who named it *Colonia Julia Augusta Parma*, it attained to new prosperity; and repeated devastations in the middle ages proved only temporary checks to the growth of its importance, which arose mainly from its woollen manufactures. Parma participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 *Giberto da Correggio* obtained possession of the supreme power. In 1346, after various vicissitudes, Parma came into the hands of the *Visconti*, and from that period down to 1512 was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.*, with Piacenza, to his infamous son *Pier Luigi Farnese*. This prince was assassinated in 1547, and was succeeded by seven dukes of his family, after which the male line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of Duke Ranuccio II., was married to *King Philip V. of Spain*, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to his younger brother *Philip*; in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, who ruled better than the Italian princes, and benefited the country by the construction of roads. In 1847, after her death, it came into the possession of the Bonapartes, who had hitherto been indemnified with Lunca. *Charles II.* (d. 1883) was banished in 1848, *Charles III.* was assassinated in the open street in 1854, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the HISTORY OF ART to *Antonio Allegri da Correggio* (1494-1534; p. 304), who lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. 1x). The best-known of his pupils is *Francesco Mazzola*, surnamed *Parigianino* (1503-40), an excellent portrait-painter, and a native of Parma.

The ancient *Via Emilia* (p. 297) intersects the town, from the *Barriera Vittorio Emanuele* to the *Barriera d'Azeglio*, crossing the *PIAZZA GRANDE* (Pl. D, 4), in which stand the *Palazzo del Governo* and the *Palazzo Municipale*. In front of the latter are statues of *Correggio*, by Ferrarini (1870), and *Garibaldi*, by Calandra (1893). — A little to the N.E. rises the —

\**Cathedral* (*Il Duomo*; Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by *Bono da Bisone*) and four of smaller size, and sculptures by *Lucchino Bianchini*, 1493.

The INTERIOR, consisting of nave and aisles, rests on fourteen articulated pillars, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzola*. 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Rondani*, a pupil of Correggio. To the right of the steps to the choir is the *Cappella dei Canonici*, with an altar-piece by *Gatti*, and on the right a bust of Petrarch, who was archdean of the cathedral, a work of 1713.

The octagonal DOME is adorned with an \*Assumption by *Correggio* (1526-

30), unfortunately much injured by damp. 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration'. — '*Correggio*', by *Dr. Julius Meyer*. Noon is the best hour for inspecting the painting. (Copies in the picture-gallery, see p. 308.) Persons not liable to dizziness may ascend into the dome to examine the painting more closely but no great advantage is thus gained, though a fine view is commanded from the outside gallery (1/2-1 fr.).

In the Choir, David and St. Cecilia, by *Giul. Ces. Procaccini*, and good half-Gothic stalls by *Cristoforo da Lendinara* (1473). — The CRYPT, a spacious cruciform structure with thirty-eight marble columns, contains monuments of (r.) the Canon Montini (1507), the jurist Prati farther on, by *Clementi* (1542), and of Bernardo degli Uberti, also by *Clementi*. — The SACRISTY contains frescoes of the 14th cent., and intarsias by *Lucchino Bianchini*. — The principal altar is by *Clementi*. The 5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter on the right SS. Sebastian and Catharine.

The \***Baptistery** (*Battistero*; Pl. E, 3), built in the Lombard-Romanesque style in 1196-1270, externally octagonal, with three round-arched portals, is constructed of Veronese marble, and consists of five stories with colonnades, and a flat roof surmounted by seven pyramidal turrets and by a belfry added in the 17th century. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following Scriptural subjects: —

At the N. Portal (towards the Piazza), above, is the Adoration of the Magi; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the story of Barlaam and Josaphat. All these are probably by *Benedetto Antelami*, whose name appears as the master from the inscription on the portal.

The INTERIOR (closed; key in the house No. 2, opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have only been partly completed. The Romanesque frescoes in the dome (13th cent.), representing the history of John the Baptist and prophets, are of interest to students of art. Above the doors are sculptures of the 13th cent. and on the E. side of the lower galleries is a series of \*Reliefs of the months (incomplete) and other works of the 13th century. — The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294.

The church of \***S. Giovanni Evangelista** (Pl. E, F, 3), belonging to an ancient Benedictine monastery, which is now a barrack, is an elegant cruciform structure, covered with a dome, with aisles and two series of chapels. It was erected in 1510 by *Bernardino Zaccagni*; the façade is by *Simone Moschino* (1604), and the tower by *G. B. Magnani* (1614).

INTERIOR. In the two first chapels on the left, Frescoes by *Parmigianino* (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 1st chapel on the right, a handsome monument of the Countess San vitale-Montenuovo, daughter of Marie Louise, the wife of Napoleon I.

n the 2nd chapel on the right, an Adoration of the Shepherds, by *Giacomo Francia*, 1519. In the recesses of the transepts are four terracotta statues by *Ant. Begarelli* (1561); to the left, Madonna and John the Evangelist, to the right, St. Felicitas and St. Benedict. The sombre DOME is adorned with \*Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1521-24 (the best time to see them is at noon or 4 p.m.; copies in the picture-gallery, see p. 308). The half-dome of the Choir containing a Coronation of Mary by *Correggio* was removed in 1584 (the original of the principal group is in the Library, p. 309; copies of other parts are in the picture-gallery, see p. 308). The new dome of the choir was adorned with a copy of the complete work by *Ces. Aretusi*. The handsome choir-stalls are by *Zucchi* and *Testa*. In the archway of the door of the sacristy (N. transept), \*S. Giovanni by *Correggio*. — The picturesque monastery-courts (to the left of the church) are not accessible.

A few paces to the N.W. of the Piazza Grande, in a small piazza, stands the \***Madonna della Steccata** (Pl. D, 3), an imitation of St. Peter's (a Greek cross with rounded ends), erected by *Bernardino Zaccagni* in 1521-39. The soaring dome and the four half-dome produce a very imposing effect.

INTERIOR. The corner-chapel to the left of the entrance contains a Madonna of the school of *Fil. Mazzola*. In the corner-chapel between the choir and the S. transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grado*, 1529. The archway of the choir is adorned with frescoes by *Parmigianino*, the tribune with frescoes by *Anselmi*. Corner-chapel on the right of the choir: monument of Guido da Correggio, by *G. B. Barbieri*; the 1st chapel on the right contains the monument of Beltrando Rossi (1527).

The Piazza adjoining the church is adorned with a *Monument* to *Francesco Mazzola*, surnamed *Parmigianino* (p. 305), the painter, by *Giov. Chierici*, erected in 1879.

In the PIAZZA DELLA PREFETTURA (Pl. E, 3) are a *Statue* of *Vicor Emmanuel II.* and the *Palazzo Ducale* (Pl. 18), now the seat of the Prefettura.

To the N.W. of the Palazzo Ducale, which is passed on the right, is the **Palazzo della Pilotta** (Pl. D, 3), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very interesting collection of antiquities and pictures as well as a considerable library (we cross the court and ascend a road flight of steps to the left).

In the half-story is the \*MUSEO DI ANTICHITÀ (open daily 10-4, dm. 1 fr.; on Sun. and festivals 10-2, gratis).

I. Room. *Collection of Coins*, arranged in four cabinets and consisting of over 20,000 specimens. The two glass-cases contain Parmesan coins and medals. — II. Room. *Bronzes*: the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 301); head of Hadrian in gilded bronze; bust of a young man; in the cases: \*Drunken Hercules, Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia; terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found in digging the foundations of the theatre at Parma. — III. Room. *Architectural fragments* from the excavations (1844) in the ancient theatre of Parma. — IV. Room. *Marble statues and fragments*, chiefly from Velleia. The mural decorations are by *Scaramuzza*. — V. Room. *Dies* of the coins of Parma, mediæval seals, etc. — VI. Room. *Cabinets* and 'Cassoni' of the 16-17th cent.;

intarsia-work by *Bernardino Canocio da Lendinara* (1494). — VII. Room Egyptian antiquities. — VIII. Room. Vases. — IX. Room. Etruscan antiquities, cinerary urns, vases, bronze mirrors and ornaments; objects recently found in a tomb at S. Barba. — A staircase descends from the first room to the rooms on the ground floor. — Room I. Roman inscriptions some of them of Christian origin, arranged according to the places where they were found. — Room II. Valuable collection of pre-Roman antiquities found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — Room III. Similar antiquities from the 'Terra mare' of Castione. — Room IV. Mediæval sculptures. — Room V. Mediæval and modern ceramic collection. — Room VI. Mediæval weapons.

The extensive \*PICTURE GALLERY is on the first floor. Admission as to the Museo di Antichità, 1 fr.

I. ROOM: nothing worthy of note. — II. ROOM. On the left, \*31. *Madonna della Scala* (formerly in the church della Scala), a celebrated fresco by *Correggio*, much damaged. The other works, of no great merit, are chiefly of the school of Parma: 44. *Parmigianino*, Nuptials of the Virgin; 45. *Araldi*, Annunciation; opposite, 74. *Girolamo Mazzola*, Holy Family; 62. Copy of *Parmigianino's* *Madonna del Collo Lungo* in the Pitti Palace (p. 461). — III. Room or Rotunda. Paintings by modern artists, and two colossal statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome in 1726.

IV. LARGE SALOON. Over the entrance, on the right and left, and at the opposite end, \*Copies of *Correggio's* Coronation of Mary (in S. Giovanni: p. 307), by *Annibale* and *Agostino Carracci*. By the entrance, on the right and left, below: 115. *Spagnoletto*, Twelve Apostles; then, on the right farther on, *Fr. Francia*, 123. *Pietà*, and 130. Enthroned *Madonna* with four saints, 1515. — 154. *Lod. Carracci*, Entombment of the Virgin; 158. *Fr. Paolo da Pistoja*, Adoration of the Magi; 192. *Parmigianino*, Betrothal of St. Catharine; opposite, 216. *Tiepolo*, Heresy conquered by Religion; 231. *Tintoretto*, Deposition in the Tomb. Statue of Marie Louise in a sitting posture in marble, by *Canova*. The door to the left of the last leads to Rooms XX and XXI, which contain portraits. — The door to the left at the upper end of the large room leads to Rooms VII-XI, in which are unimportant paintings. Adjoining is the 'Studio d'Incisione', which contains admirable engravings by *Toschi* (d. 1854), after *Correggio*, etc. — From Room II we enter the rooms containing the best pictures in the collection: —

XII. ROOM. Landscapes of various schools. — XIII. ROOM. Several good portraits, e.g.: 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain (unfinished; about 1532).

XIV. ROOM. \*350. *Correggio*, Repose during the flight to Egypt ('*Madonna della Scodella*'). 'The picture breathes a spirit of cheerfulness and calm emotion and is suffused in a soft and sunny glow. The figures marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown' (*Meyer*, *Correggio*). — An adjoining room contains \*WATER COLOUR COPIES from *Correggio* by *Toschi* and his pupils.

XV. ROOM. \*351. *Correggio*, *Madonna di S. Girolamo*, also known as 'Il Giorno' (1527; the figure of the Magdalen is especially admired). — In the adjoining corridor are water-colour copies of *Correggio's* frescoes in the Convento di S. Paolo, by *Toschi*.

XVI. ROOM. \*355. *Holbein*, Portrait of Erasmus of Rotterdam (1530). — \*353. *Correggio*, Martyrdom of SS. Placidus and Flavia. 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' (*Meyer*). — 359. *Franc. Francia*, *Madonna*; \*360. \*361. *Cima da Conegliano*, *Madonnas*; 362. *School of Leonardo da Vinci*, Head; \*352. *Correggio*, Descent from the Cross.



XVII. ROOM. 364. *Murillo*, Job; 369. *Garofalo*, Madonna in clouds; 370, 373. *Cima da Conegliano*, Small mythological paintings; between them, 371. *Giulio Romano* (after a sketch by Raphael, in the Louvre), Christ in glory, with the Madonna, SS. John, Paul, and Catharine; 378. *Van der Velst*, Portrait.

XVIII. ROOM. Paintings of the 14-15th centuries. — The adjoining HALL XIX contains drawings by *Parmigianino* and other masters.

The door opposite the picture-gallery in the same story leads to the \*LIBRARY (open daily, except Sun. and holidays, 9-6 in winter and 9-4 in summer).

The library contains more than 200,000 vols. and 4500 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; two 14th cent. MSS. of Dante's 'Divine Comedy'; a letter of Luther; Byzantine and Jewish miniatures; the original fresco of *Correggio's* Coronation of Mary from S. Giovanni (p. 307); a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuzza*, formerly the director of the academy, completed in 1857.

The Teatro Farnese, also situated here (keys kept by the custodian of the picture-gallery, fee 30 c.), was erected in 1618-23 by *G. B. Alleotti*, pupil of Palladio, and has recently been restored in excellent taste. — The (formerly) ducal *Tipografia*, founded by *Bodoni* in 1766, is celebrated for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 10 c.) of the —

**Convento di S. Paolo** (Pl. D, 3), formerly a Benedictine nunnery, now a school, an insignificant building, containing charming frescoes by *Correggio* in the *Camera di S. Paolo*, which was thus decorated by order of the abbess Giovanna da Piacenza in 1518-19 (the best-preserved frescoes of the master): over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, &c. The most favourable light is in sunny weather, 10-12 a.m.

'This, his first work of a monumental character, shows the painter already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings of the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an archway through which the light of heaven appears to find free ingress'. — *Meyer's Correggio*.

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi* (d. 1528). — The monastery church (*S. Lodovico*) contains the monument of Field Marshal Count Neipperg (d. 1829), themorganatic husband of the empress Marie Louise after the death of Napoleon, by *Bartolini* of Florence.

To the S. W. of the Piazza Grande rises the **University** (Pl. D, 4), erected by *Galeazzo Alessi*, in the time of Ottavio Farnese (16th cent.), a Jesuit college. It contains various natural history collections. The palæontological department (Director, Prof. P. Strobel), and the *Museo Zoologico Eritreo Bottego*, a small collection illustrating the



fauna of the Italian colonies in Africa (entrance *Strada dell' Università*, No. 7), are especially worthy of inspection.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde* (Pl. C, 3), we reach the *Giardino Pubblico* (closed at 7 p.m.; formerly the Ducal Garden), at the N. end of which is the *Palazzo del Giardino* (Pl. B, C, 2), erected in 1564 by Odoardo Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by *Agostino Carracci*. (The palace is now a military school and not always accessible.)

The garden adjoins the *Rampari*, a promenade encircling the town, and laid out on the site of the former fortifications. To the S., between the Orto Botanico and the castle, lies *Lo Stradone* (Pl. E, F, 5, 6), another public walk.

STEAM TRAMWAYS from Parma. To the N.W. to *Fontanellato*, with a villa containing some good frescoes by Parmigianino, and thence viâ *Soragna* (p. 302) to *Busseto*, a little town with 1900 inhab., the chief church of which, *Chiesa dei Minori Osservanti*, contains a Pietà, an admirable early work (ca. 1475) by Guido Mazzoni (p. 311). — To *Roccabianca*, a village near the right bank of the Po, viâ *S. Secondo Parmense*. — To the S. to (15 M.) *Langhirano*, in the upper valley of the Parma. — To the S.E. viâ *Lazzaro Parmense* to *Traversetolo*, whence we may reach *Canossa* (p. 304) in 2½-3 hrs. viâ *S. Polo d'Enza*.

FROM PARMA TO SPEZIA, 74 M., railway in 4½ hrs. (fares 13 fr. 55, 9 fr. 50, 6 fr. 15 c.). — This line, opened in 1894, traverses the plain to the S.W. of Parma to (5 M.) *Vicofertile* and (7½ M.) *Collecchio*, and at (12 M.) *Ozzano Tarò* enters the boulder-strewn valley of the *Tarò*, which it ascends, chiefly on embankments of masonry, to *Borgotaro*. — Near (14 M.) *Fornovo di Tarò*, Charles VIII. of France, retiring over the *Cisa* (see below) in 1495, repulsed an attack of the Milanese and Venetians who sought to embarrass his march through N. Italy. — 20 M. *Citerna Tarò*; 22 M. *Lesignano di Pessola*; 23 M. *Solignano*; 26 M. *Valmozzola*. — 28½ M. *Berceto* is the station for the village of *Berceto* (Alb. Agnetti), 9 M. above the railway, the Romanesque church of which displays primitive sculptures; and for the high-road to *Pontremoli*. About ¼ M. above *Berceto*, near the prettily situated hamlet of *Poggio* (Alb. alla Posta, rustic), this road unites with one from *Fornovo* (see above), before ascending to the S.W., with continuous fine views (in clear weather the Alps are visible to the N.), to the pass of *La Cisa* (3410 ft.; view limited to the S.), beyond which it descends viâ *Montelungo* to *Pontremoli* (see below). — Beyond *Berceto* the railway runs for some distance beside the high-road from Parma to *Sestri Levante* (p. 107). 33½ M. *Ostia*. 38 M. *Borgotaro*, a little town with 2200 inhab. on the N. slope of the Apennines. The line ascends in a long curve and pierces the ridge of the Apennines by a tunnel nearly 5 M. in length. Beyond (43½ M.) *Grondola Guinadi* it descends to —

49 M. *Pontremoli* (760 ft.; Alb. *Flora*, Alb. *Valiani*, clean), a little town with 3000 inhab., beautifully situated amid fine mountain scenery, on the *Magra*, on the S. slope of the Apennines. It is the starting point for the ascent of the *Monte Gottero* (5375 ft.; about 6 hrs.; fine views) and of the *Monte Orsaro* (6000 ft.; 4-5 hrs.). — Thence the railway descends the valley of the *Magra*, through the fertile *Lunigiana* (comp. p. 110), viâ (53 M.) *Filattiera*, (57 M.) *Villafranca Bagnone*, and (60 M.) *Licciana-Terrarossa*, to (62 M.) *Aulla* (Alb. *Marcello*), a beautifully situated little place, whence a railway is being built to *Lucca* (p. 373). — 66 M. *Caprigliola-Albiano*; 67 M. *S. Stefano di Magra*. — 69 M. *Vezzano Ligure* (p. 109) is the junction of the railway to *Pisa* and *Leghorn*. Hence our train runs to the W. to (74 M.) *Spezia* (p. 108).



# Chiese

1 Duomo	D5
2 Campanile o Ghirlandina	D5
3 Agostino (Piemonte) Restaurato	BC 4
4 S. Bartolommeo	D6
5 S. Domenico	E3
6 S. Sebastiano (Tomposa)	D3
7 S. Francesco	C6
8 S. Giovanni decollato	D4
9 S. Giorgio	E4
10 S. Trinità	E6
11 S. Paolo Educatorio di	D6
12 S. Pietro	E7
13 S. Carmine	F 5.6
14 S. Vincenzo	E5
15 S. Carlo rotondo	E5
Edifizj ed Istituti pubblici	
16 Accademia delle Belle Arti	E3
17 Orto Botanico	G34
18 Osservatorio Astronomico	EF 4
19 Palazzo Reale, Scuola Mil <sup>re</sup>	E34
20 " Comunale	D5
21 " Arcivescovile	D5
22 Seminario Arcivescovile	C6
23 Università	E5
24 S. Carlo	E5
25 Istituto Anatomico, Ospedali	C3
26 Teatro Comun <sup>e</sup> e Società del Casino	F4
27 Teatro Storchi	F6
28 Archivio di Stato	E3
29 Banca Nazionale	D6
30 Prefettura, Questura (Palazzo perduto)	E67
31 Albergo d'Arti, Bibl <sup>re</sup> Estense	
Museo Archeologico e Civico	
32 Ospedale civico	BC34
33 Ricovero di Mendicanti	E4
34 R. Poste, Telegrafo	E6
35 Monumento Vittorio Emanuele	F6
36 Arena Goldoni	G4





### 43. Modena.

**Hotels.** ALBERGO REALE (Pl. a; E, 5), in the Corso Via Emilia, with restaurant, well spoken of, R. & L. 3 fr. 50, B. 75 c.; ITALIA, Via Fonte d'Abisso, near the Piazza Reale, a good second-class inn with a frequented trattoria, R. & L. 2, omn.  $\frac{1}{2}$  fr.; S. MARCO (Pl. b; D, 4), Via Posta Vecchia, commercial, R. 2, A.  $\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr.; ALB. & RIST. AL TURCO, Strada Posta Vecchia (Pl. D, 4); ALB. DELLA BARCHETTA, near the station, tolerable.

**Cafés and Restaurants.** *Caffè Nazionale*, Corso Via Emilia, opposite the Dogana (Pl. 25; E, 5). — *Beer* at the *Birreria Testi*, on the W. ramparts, between the Porta S. Agostino and Baloardo di S. Francesco.

**Cab** with one horse 80 c., with two 1 fr. per drive, at night 1 fr. 30 or 1 fr. 50 c.; per hour 1 fr. 60 c. or 2 fr., at night 2 fr. 10 or 2 fr. 50 c., each additional half-hour 50 or 60 c., at night 75 or 85 c. — **TRAMWAY** through several of the streets.

*Italian Protestant Church* in the Piazza Grande.

**Modēna**, a town with 31,000 inhab., situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of a province of the Emilia, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and, being situated on the high-road from Rome to Mediolanum (Milan), was a place of some importance. After the murder of Caesar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo II. d'Este* gained possession of the supreme power, which his descendants continued to enjoy (see p. 317). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice*, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1831 and 1848 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians.

A specialty of Modena with regard to art-history was the sculpturing of **TERRACOTTAS**, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni* (1450-1518), who worked also in Naples and at the court of France. Some of his works are in the crypt of the cathedral (p. 312), and in S. Giovanni Decollato (p. 312). The art was next practised in a more refined style by *Antonio Begarelli* (1498-1565), who rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.

In the **PIAZZA GRANDE**, in the centre of the city, near the chief street, the Corso della Via Emilia, stands the \***Cathedral** (Pl. 1; D, 5), begun in the Romanesque style in 1099 by *Lanfranco* and consecrated in 1184, with a superstructure of later date. The façade (under restoration in 1893) is relieved by a large rose-window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with marble lions. The rude

sculptures of the façade, representing the Creation, and the history of the first men down to Noah are by *Nicolaus* and *Guilelmus* (1099 comp. p. 319); on the S. side, to the right near the choir, is the history of St. Geminianus, by *Agostino da Firenze*, 1442 (*Agos di Duccio*?). The sculptures of the N. lateral portals are also interesting. The choir has a tripartite semicircular exterior.

The INTERIOR is low and heavy, but impressive. The nave and aisle are supported by alternate pillars and columns, over which runs a triforium and the vaulting is pointed. In the 2nd chapel on the left, a late-Gothic Altar of terracotta (originally wider than at present), probably by the Florentine Architect of the *Pellegrini Chapel* (p. 208); 3rd chapel, a Coronation of Mary with saints on a gold ground, by *Serafinus de Serafinis*, the oldest extant picture of the school of Modena (1385); 4th chapel, \*Altar-piece of Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. In a recess (usually locked), a small terracotta group of the Nativity, by *Ant. Begarelli*. By the opposite pillar is the pulpit by *Enrie di Campione*, 1322; very ancient font, to the right of the approach to the choir, adapted for the purpose from the capital of a column. Choir-stall by *Cristoforo da Lendinara*, 1465; in the choir, on the right, sculpture of the beginning of the 12th cent. by *Nicolaus* and *Guilelmus*, representing the Passion. Above these are early frescoes of St. Christopher and the Annunciation. By the left entrance to the choir, and on the left side of the choir, are several monuments of the Rangoni family, the best being that (designed by *Giulio Romano*) of Claudio, Count of Castelvetto (d. 1537), husband of Lucrezia, daughter of the celebrated Pico della Mirandola (p. 314); and that of the last duke, Hercules III. of Este (d. 1803). — The loft CRYPT, with four lions at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus. The realistic \*Group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a most unattractive servant, is by *Guido Mazzoni* (badly restored in 1851).

The ARCHIVES OF THE CATHEDRAL CHAPTER HOUSE contain large number of manuscripts.

The \**Campanile*, or *La Ghirlandina* (Pl. 2), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old *Secchia*, or bucket, which the Modenese captured from the Bolognese at the battle of Rapolino, 15th Nov., 1325. The ascent is recommended (easy stair; custodian 50 c.).

The CORSO DELLA VIA EMILIA is adorned with the statues of the poet *Alessandro Tassoni* (1565-1635), who has humorously described the above-mentioned incident in his celebrated epic poem 'La Secchia Rapita' (1616), and of the learned historian *Ludovico Muratori* (1672-1750), erected in 1860 and 1853 respectively.

S. GIOVANNI DECOLLATO (Pl. 7; D, 4), a plain round church contains, to the left of the high-altar, a painted \*Group, a Pietà by *Guido Mazzoni* (badly restored in 1853).

The *Albergo Arti* (Pl. 26; B, 4), at the W. end of the Corso built by Duke Francis III. in 1767 and formerly belonging to the *Congregazione di Carità*, has been purchased by the Municipio and fitted up to accommodate the chief collections of the town.



The Court contains a statue of *Duke Borso of Este* (p. 317), executed by Prof. Ferd. Pelliccia at Carrara in 1843, and the Museo Lapidario, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1309, and the tomb of the jurist Giov. Sadoletto, by *Cristof. Stoporone* (1517). — On the ground-floor is also the *Biblioteca Poletti*, for students of the academy of arts.

On the first floor is the Biblioteca Estense, with 90,000 vols. and 600 MSS., transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement claimed the Duchy of Ferrara as a vacant fief (p. 318). Some of the MSS. are very valuable, e.g. a collection of Provençal poems by Ferrari (1254), Dante with miniatures (the 'Codice Estense'; 14th cent.), prayer-book of Elector Albert of Mayence (d. 1545), with miniatures. The library is generally accessible also during the vacation (1st Aug. to 1st Oct.).

The second floor contains the Museo Civico (adm. 10-4; fee), a collection of plaster casts, modern paintings, etc.

The third floor accommodates the 'Picture Gallery' (*Pinacoteca Estense*), which was removed hither in 1893 from the Art Academy. Among the numerous pictures may be mentioned: *Agnolo and Bart. degli Erri*, of Modena, large winged altar-piece (1462); *Cristof. da Lendinara*, Madonna (1482); *Giac. Francia*, Assumption of the Virgin; *Bartolommeo Bonascia*, Pietà (1483); *Franc. Bianchi Ferrari* (Correggio's teacher), Annunciation (1510); *Bern. Losco*, Madonna and two saints (1515); *Marco Meloni*, Madonna and two saints (1504); *Correggio* (?), Ganymede carried off by the eagle (ceiling-painting), and Angels; then a number of frescoes, comprising nine scenes from the *Æneid* (transferred to canvas), by *Niccolò dell' Abbate* of Modena (1512-71); Ceiling-paintings by *Tintoretto* from Ovid's *Metamorphoses*; Copy of *Titian*, Portrait of a lady; *P. Veronese*, Portrait of a knight; *Palma Giovane*, Allegory; *Bonifazio II.*, Adoration of the Magi; \**Cima da Conegliano*, Pietà; \**Guido Reni*, Christ on the Cross; *Garofalo*, Madonna enthroned, with saints (1532); *Dosso Dossi* (?), Adoration of the Holy Child; *Lodovico Carracci*, Flora; *Annibale Carracci*, Venus; *Caravaggio*, Soldier drinking; *Salvator Rosa*, Landscape; *Guercino*, Crucifixion of St. Peter; *Lionello Spada*, Gipsy woman; *Gasparo Pagano*, Nuptials of St. Catharine; *Palma Vecchio* (Morelli calls it a copy), Portrait of a lady; *Dosso Dossi*, St. George; *Pinturicchio* (?), Madonna and Child; *Holbein* (?), Henry VIII. of England; *Lower Rhenish Master of the Death of the Virgin* (not Dürer), Madonna (injured); *Dierick Bouts*, St. Christopher, an original repetition of the picture at Munich, with alterations; *Carolo*, Madonna and saints; *Palma Vecchio*, Holy Family (copy); \**Velazquez*, Portrait of Francis, Duke of Este (1637); *Ercolo de' Roberti* (not Mantegna), Death of Lucretia; *Bern. Juvini*, Infant John the Baptist; *Giulio Romano*, Study of a head.

The adjacent church of S. AGOSTINO (Pl. 3; B, C, 4), a 'Pantheon Estense', built by *Bibbiena* (?) in the florid baroque style and lately restored, contains (to the left of the high-altar) a monument to the celebrated savant *Carolus Sigonius* (1524-85) and (to the left on quitting the church) a Pietà by *Begarelli*.

S. *Francesco* (Pl. 6; C, 9), a Gothic church, contains a 'Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with 13 life-size figures, among which the group of women is specially pleasing.

At the S. end of the town rises S. *Pietro* (Pl. 10; E, 7), a spacious church with double aisles, one of the best brick façades of the Renaissance, and cross vaulting, partly in the pointed, and partly in the Romanesque style.

INTERIOR. 1st Altar on the right, Pietà, of the *School of Ferrara* (attributed to *Herry Bles*); above the 3rd confessional to the right, Madonna and angels in clouds with SS. John the Baptist and Luke, of the school of *Garofalo*. In the chapel to the right of the choir, \*Mourning for the dead Christ, in terracotta, one of *Antonio Begarelli's* chief works.

The Madonna and Child in clouds, with four saints below, a group in the S. transept, was begun by *Begarelli* (whose remains were interred here in 1875) and completed by his nephew *Lodovico*. Six statues in the nave by the same master. 2nd Altar in the left aisle, Madonna with SS. Jerome and Sebastian, attributed to *Dosso Dossi* (?).

Between the spacious *Piazza Reale* (Pl. E, 4) and the *Corso Vitt. Emanuele* is the **Palazzo Ducale** (Pl. 15; E, 3, 4). This magnificent edifice, begun under Francis I. in 1634 by the Roman *Bartolommeo Avanzini*, is now a military school. — In front stands a *Monument* to *Ciro Menotti*, by *Sighinolfi*, erected in 1879.

The well-kept *Giardino Pubblico* (Pl. F, 3; closed in rainy weather) and the ramparts of the town afford pleasant walks.

FROM MODENA TO VIGNOLA, 16 M., railway in about 1 hr. — Unimportant stations. *Vignola*, prettily situated on the *Panaro*, is the birthplace of the famous architect *Giac. Barozzi*, surnamed *Vignola* (1507-73). Thence to Bologna, see p. 323.

From Modena to Mantua, see R. 35.

About the year 1770 Duke Francis III. of Modena constructed a bold and interesting, but now neglected road from Modena to Pistoja, a distance of 60 M., leading by *Formigine*, *Monfestino*, *Pavullo*, *Pievepelago*, and *Fiumalbo* (3090 ft.), at the base of the lofty *Monte Cimone* (p. 342), where charming views of the Apennines are obtained. A diligence runs daily to *Pievepelago*. Continuation of the road (to *Boscungo*, *S. Marcello*, etc.), see p. 342.

A RAILWAY unites Modena with (10½ M., in ¾ hr.; fares 1 fr. 30, 85 c.) *Sassuolo*, a small town with 3100 inhab., on the *Secchia*, with a former ducal villa and park. The *Zibio*, a neighbouring volcanic mountain, is remarkable for its naphtha springs. — From *Sassuolo* to *Reggio*, see p. 304.

FROM MODENA TO MIRANDOLA, 19½ M., railway in 1½ hr. (fares 2 fr. 30, 1 fr. 55 c.). The least unimportant station is (15½ M.) *Cavezzo*, where a branch diverges to *Finale Emilia*, viâ *S. Felice sul Panaro* (p. 341). — 19½ M. *Mirandola*, on the old road from Verona to Bologna, a town with 3000 inhab. and broad streets and picturesque, antiquated buildings, after many vicissitudes came into the possession of the *Pico* family. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of *Mirandola* and *Concordia*. *Francesco Maria*, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

#### 44. From Padua to Bologna.

76½ M. RAILWAY in 2½-4½ hrs. (fares 13 fr. 90, 9 fr. 75, 6 fr. 30 c.; express 15 fr. 30, 10 fr. 75 c.).

*Padua*, see p. 224. The line skirts and crosses the navigable *Canale di Battaglia*. — 6 M. *Abano*, a small town, said to be the birthplace of the historian *Livy*, lies at some distance to the right of the line. In the vicinity are the *Bagni* ('Baths', a well-appointed establishment), the *Aquae Patavinæ*, or *Fons Aponi*, of the Romans, on the E. slope of the *Monti Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.), with a ruined monastery. — 8 M. *Montegrotto*. The train threads a long tunnel.

11 M. *Battaglia* (*Albergo Luna*, unpretending), with warm saline baths. The baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a beautiful park at the foot of the hill of *Sant' Elena*, which is crown-

ed by the château of the same name. In the trachyte rock of this hill is a natural *Vapour Grotto*, in which the temperature is  $116^{\circ}$  Fahr. The baths are found efficacious in cases of gout, chronic rheumatism and cutaneous disorders, scrofula, etc. — In the immediate vicinity of Battaglia is the château of CATTARO, erected by the Venetian family of the Obizzi, and now the property of the Austrian Archduke Charles Louis, heir of the Duke of Modena. It is adorned with numerous frescoes by Zelotti, and contains a valuable *Collection of Antiques*.

GROUND-FLOOR. Ante-chamber: Inscriptions, large triliteral Roman monument; farther on, a room with inscriptions and architectural fragments. — FIRST FLOOR. 1st Room: Casts. 2nd R.: Early-Christian sculptures. GALLERY: Twenty Etruscan cinerary urns with scenes of leave-taking and battles; 9, 17, 19. Death of Neoptolemos at Delphi; 18. Cadmus slaying the dragon; 7. Rape of Helen; to the left, farther on, 40. Relief from a Roman tomb; 43. Torso of a satyr; 102. Greek tomb-relief of a young girl; 288. Good relief of the bust of a girl; 545. Statue in a sitting posture; 105. Isis; 1190. Upper half of a portrait-statue; 1224. Cybele; 1179. Bearded Dionysus; Egyptian sculptures in granite. — A room to the right contains a collection of *Weapons*. — The *Oratorio S. Michele*, or *Chapel* of the château, contains good early Italian pictures.

About 3 M. to the S.W. of Battaglia, and about as far from Monselice and Este, on a picturesque slope on the S.E. verge of the Monti Euganei, is situated **Arquà Petrarca**, a village noted for its wine, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,  
Suscipe virgo parens animam! Sate virgine, parce!  
Fessaque nam terris celi requiescat in arce.

MCCCLXXIII. XVIII. Julii.

At the top is a bust of Petrarch, dating from 1547. His house, charmingly situated in the upper part of the town, with painted wooden ceilings and faded frescoes in allusion to his poems, contains a few reminiscences of the poet (adm.  $\frac{1}{2}$  fr.).

14 $\frac{1}{2}$  M. **Monselice** (Scudo d'Italia, plain; one-horse carr. to Battaglia viâ Arquà Petrarca, about 4 fr.; bargaining necessary), a little town with 3400 inhab., picturesquely situated at the S.E. base of the Monti Euganei, has remains of fortified walls and a ruined castle, which once belonged to the Patriarch of Venice, on a lofty trachyte rock.

From Monselice to *Mantua*, see p. 218.

18 M. **S. Elena**. Near (23 M.) *Stanghella* the line crosses the *Orzone Canal*. The country is fertile, but flat and marshy. Near *Adige* a new fort is passed and the *Adige* crossed.

27 $\frac{1}{2}$  M. **Rovigo** (*Corona Ferrea*, with trattoria, R. 2, omn.  $\frac{1}{2}$  fr.; *Caffè Vittorio Emanuele*, both clean; omnibus from the station to the Piazza Vitt. Emanuele; *Post Office* in the Piazza *Garibaldi*), on the *Naviglio Adigetto*, the capital of a province, with 100 inhab. and the remains of a 10th cent. *Castle*, belonged to Venice from 1484 downwards. An avenue of plane-trees, continued by the *Via Porta Adige* and the *Via Angeli*, leads from the station to the Piazza Vittorio Emanuele, passing (on the left) the *Palazzo Sarmacali*, a Renaissance building by Sammicheli (1555). In the

piazza stand a Venetian column and a marble *Statue of Victor Emmanuel II.* by Monteverde (1881). Adjoining the Café Vittorio Emanuele is the entrance (marked 'Accademia dei Concordi') to the —

**PALAZZO COMUNALE**, which contains, on the staircase, fine tapestries and a bust of J. Miani (d. 1872), the African traveller, who was born at Rovigo, and, on the first floor, a *Library* and a *Picture Gallery* (fee  $\frac{1}{2}$  fr.).

2. Copy of *Titian*, Madonna (original in the Hof-Museum at Vienna); 3. Copy of *Gent. Bellini*, Madonna; 4. *Bern. Licinio*, SS. Lucia, Agnes, and Catharine; 11. *Giorgione*, Portrait; 18. *Palma Vecchio*, Madonna and saints; 22. *Giorgione* (?), Scourging of Christ; 24. *Bissolo*, Christ; 25. *Giorgione* (?), Bearing of the Cross (copy; original at Vicenza, p. 220); 31. *School of Giov. Bellini*, Betrothal of St. Catharine; 34. *Vitt. Carpaccio* (?), Portrait; 35. *Bonifazio*, St. Peter; 37. *Angelica Kaufmann*, Innocence; \*39. *Palma Vecchio*, Madonna with SS. Helena and Jerome (retouched); 42. *Perugino* (acc. to Mr. Crowe by *Lo Spagna*), Madonna; 48. *Perino del Vaga*, Madonna and saints; 80. Copy of *Bellini* by *Marco Belli*, Presentation in the Temple; 103. *Mabuse*, Venus; 106. *Cima da Conegliano* (?), Madonna; 109. *Giov. Bellini*, Madonna; above, *Dosso Dossi*, 102. SS. Benedict and Bartholomew; 110. SS. Lucia and Agnes; 118. *Andrea Schiavone*, Apollo and Daphne, after Giorgione (p. 287); 119. *Holbein (B. Strigel?)*, Portrait of Ferdinand I. (1525); 123. *Palma Vecchio*, Portrait (copy?); 126. *Pedrini*, Ecce Homo; 134. *Antonio Badile*, The Magi; 135. *Dosso Dossi* (not Garofalo), Madonna and saints; 136. *Bart. Montagna* (ascribed by Crowe to *Polidoro*), Madonna and saints; 142. *Titian* (?), SS. Nicholas, Paul, Francis, and Cecilia; 152. *Panetti*, Nicodemus with the body of Christ; 148. *Palma Vecchio* (copy), Adam and Eve. — In the *Library*, which contains 80,000 vols., there is a small picture of St. Lucia, by *Quiricius of Murano* (1462) — In the upper rooms are a portrait of Biela, the astronomer, by *C. Rah* (1836), and a small collection of antiquities.

The Via Orefici leads to the left from the Piazza Vitt. Emanuele to the Piazza Garibaldi, where a bronze *Equestrian Statue of Garibaldi*, by Ett. Ferrari, was erected in 1894.

From Rovigo to *Verona*, see p. 213.

FROM ROVIGO TO CHIOGGIA,  $35\frac{1}{2}$  M., railway in  $2-2\frac{1}{2}$  hrs. (fares 6 f. 45, 4 fr. 55, 2 fr. 90 c.). The chief intermediate station is ( $15\frac{1}{2}$  M.) *Adria* (\**Stella d'Italia*), a town with 7600 inhab., situated on the *Bianco Canal* on the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now 17 M. distant. In the *Museo Civico* and in *Signor Bocchi's* collection are numerous antiquities (chiefly fragments of vases). —  $35\frac{1}{2}$  M. *Chioggia*, and thence to Venice, see p. 291.

$32\frac{1}{2}$  M. *Arquà Polesine*. The line crosses the *Bianco Canal* near *Bosaro*, and near —

36 M. *Polesella* reaches the *Po*, which is here the boundary between Venetia and the Romagna. The left bank of the *Po* is now followed.  $40\frac{1}{2}$  M. *Paviole*;  $43\frac{1}{2}$  M. *S. Maria Maddalena*. The river is then crossed, and the train reaches (45 M.) *Pontelagoscuro* 47 M. *Ferrara*, see p. 317.

From Ferrara to Bologna, 28 M., in  $1-1\frac{1}{2}$  hr. The train crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro* immediately to the S. of Ferrara, and traverses flat, well-cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *S. Pietro in Casale*, and *S. Giorgio di Piano*.





## FERRARA.



1. *Seminario* . . . . . D.5.
2. *Prefettura, Telegrafo etc.* D.4.
3. *Monumento Savonarola* . D.4.

1 : 20,000

0 100 200 300 400 500 meters

From S. Pietro in Casale a diligence plies twice a day in  $1\frac{1}{2}$  hr. to Cento, a small town (5000 inhab.) on the *Reno*, the birthplace of the great painter *Giovanni Francesco Barbieri*, surnamed *Guercino da Cento* (b. 1591; d. at Bologna 1666). The *Pinacoteca Comunale* and several of the churches, particularly that of the *Madonna del Rosario*, contain works by *Guercino*. His house, where he received many illustrious visitors, is still shown. In the centre of the town is his statue by *Galletti* (1862). — Near Cento is situated *Pieve di Cento* (steam-tramway from Bologna, see p. 323), a small town with the pilgrimage-church of *S. Maria Assunta*; the high-altarpiece is a fine Assumption by *Guido Reni*.

Next stations *Castel Maggiore* and *Corticella*. The fertility of the soil increases as Bologna is approached.

76 $\frac{1}{2}$  M. Bologna, see p. 322.

## 45. Ferrara.

**Hotels.** STELLA D'ORO, opposite the castle (Pl. D, 4), with trattoria, well spoken of, R., L., & A. 2 $\frac{1}{2}$ , omn.  $\frac{3}{4}$  fr.; PICCOLO PARIGI, opposite the Stella d'Oro; EUROPA, Corso della Giovecca, opposite the post-office (Pl. E, 4). — *Caffè Milano* in the Piazza del Mercato, near the cathedral, etc. Small Restaurant at the station.

Cab from the station (Pl. A, 2) to the ( $\frac{3}{4}$  M.) town 1 fr., per hour  $1\frac{1}{2}$  fr., each additional  $\frac{1}{2}$  hr. 60 c. — Omnibus from the station to the cathedral, by the Via Giardini (15 c.); from the cathedral to the Porta Romana, etc.

Post Office, in the Corso Giovecca (Pl. E, 4). — Telegraph Office, in the Castello.

Principal Attractions. Castello; Cathedral; Palazzo Schifanoja; Seminario Vescovile; Palazzo de' Diamanti.

Ferrara, the ancient *Forum Alien*i, is situated 3 $\frac{1}{2}$  M. to the S. of the Po, in a fertile, but unhealthy plain. It is the capital of a province, with 29,000 inhab., and possesses broad streets, mouldering palaces, and other reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the celebrated court of the House of Este.

The family of Este was descended from the Lombardic invaders of Italy, and derived its feudal name from the castle mentioned at p. 218. Azzo II. (d. 1117) became Count or MARGRAVE OF ESTE under Emp. Henry III. His eldest son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the *Guelphs*, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Fulco*, the second son of Azzo was the ancestor of the Italian house of Este. *Obizzo III.*, who established a permanent dominion over Modena and Reggio (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of DUKE OF MODENA AND REGGIO from Emp. Frederick III., and that of DUKE OF FERRARA from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), husband of the infamous Lucrezia Borgia, were powerful and influential princes. *Cardinal Hippolytus d'Este*, Archbishop of Milan, brother of Alphonso, was the friend and patron of *Ariosto*. *Hercules II.* (1534-58), son of Alphonso, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the 'Pastor Fido'; born at Ferrara in 1537, died at Venice in 1612).

Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1537-81), the youngest unmarried sister of the duke, is, however not without foundation. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1534-98), the other sister, was the wife of the Duke of Urbino. *Alphonse II.* was succeeded by *Cesare d'Este*, descendant of a natural son of *Alphonso I.*, but only as duke of Modena and Reggio, Ferrara and *Comacchio* having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame

This lordly House as frequent guest can claim.'

The art of **Painting** was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th century they were chiefly influenced by the Paduan school and by Piëro della Francesca of Umbria. This double influence is shown in the case of *Cosimo Tura* (1432-1495) and of *Francesco Cossa*, whose chief works are the frescoes in the Palazzo Schifanoja (p. 320). The latter also practised his art at Bologna. *Lorenzo Costa* (1460-1535), another Ferrarese master, left his home in his youth and came into intimate relations of action and reaction with *Francesco Francia*, the chief master of the Bolognese school (comp. p. 325). The other great masters of the 16th cent. also owed much to external sources. At their head stands *Dosso Dossi* (ca. 1479-1542), who shows the influence of Ariosto in his genre works and of Giorgione in his poetically conceived landscapes. — *Benvenuto Tisi*, surnamed *Garofalo* (1481-1559), long associated with Dossi, is best represented in the galleries of Rome. The attempts of this somewhat prosaic master to rival the idealistic conceptions of Raphael resulted disastrously. The productions of his later period, such as those in the Pal. de' Diamanti (p. 321), though of great technical perfection, become tedious through the insipid sweetness and empty conventionality of the heads. — *Lodovico Mazzolino* (1481-1530) is known for his fiery red colouring, but sinks into insignificance when compared with his great contemporaries. — *Correggio* (p. 305) received his first artistic training in the school of Ferrara. — The princes of Este, it is well known, were eager collectors of the works of Raphael and Leonardo. *Titian* also occasionally resided at Ferrara, where he painted three Bacchanalian scenes (now in London and Madrid) for *Alphonso I.*

The \***Castello** (Pl. D, 4), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian (ring at the iron gate to the right, at the S.W. entrance; fee 1/2-1 fr.) shows several dungeons, and among them one at the base of the 'lion tower', where the *Margrave Nicholas III.* confined his faithless wife *Parisina Malatesta* and his natural son Hugo, her paramour, before beheading them (May 21st, 1425). Lord Byron in his poem of 'Parisina' substitutes the name of Azzo for Nicholas as being more metrical. — The *Sala del Consiglio*, and the adjacent *Sala di Napoli* in the building of the prefecture, contain frescoes attributed to *Dosso Dossi*, representing wrestling-matches of the ancient palaestra. The *Sala dell' Aurora* (said to be *Eleonora's* room) contains a fine \*Frieze with children ('putti'). Adjacent is a cabinet with three frescoes, erroneously attributed to Titian.

Between the castle and the cathedral rises a monument by Galetti to *Girolamo Savonarola* (Pl. 3), who was born at Ferrara on 21st Feb., 1452 ('in tempi corrotti e servili dei vizi e dei tiranni

agellatore'; p. 397). — On the right, farther on, is the *Palazzo el Municipio* (Pl. D, 4, 5), the oldest residence of the Este family, much altered in the 18th century.

The \***Cathedral** (*S. Giorgio*; Pl. D 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures mainly of the 13th and 14th. The projecting portal, enriched with sculptures and two lions, was added at a later period; the reliefs are of an earlier date, some of them being probably by *Nicolaus*, who also worked in Verona (p. 209).

The INTERIOR, with its aisles and double transept, does not correspond with the façade, as it was modernized in 1712. In the 2nd TRANSEPT on the right: Martyrdom of St. Lawrence by *Guercino* (ruined); on the altar at the back, Crucifix, with the Virgin, St. John, St. George, and St. Maurelius, five figures in bronze, by *Niccolò Baroncelli* and *Dom. di Paris* (1453-66); terracotta figures of Christ and the Apostles in both transepts by *Alfonso Lombardi* (repainted). — In the CHOIR, to the right, Annunciation; to the left, St. George, by *Tura*; above, Last Judgment, fresco by *Bastianino*. In the altar to the left, Coronation of the Virgin, saints below, by *Fr. Francia* (late work). — 3rd altar on the left, Madonna enthroned with saints, by *Garofalo* (1524). On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, *Garofalo*, Annunciation; *Panetti*, Madonna, with two donors; *Jac. della Quercia*, Statue of the Madonna (1408).

In front of the church is a monument to *Victor Emanuel II.* (1889).

At the S. corner of the cathedral rises a lofty and handsome *campanile* in four massive stories, erected in the Renaissance style under Ercole II. Opposite to it is the *Pal. della Ragione*, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *S. Romano*, which is now almost entirely concealed from view by other buildings, only the graceful brick ornamentation of the frieze and window-arches being visible.

The **Seminario Vescovile** (Pl. D, 4, 5), formerly the *Palazzo Rotondi*, Via Cairoli 32, contains \*Frescoes by *Garofalo* in two rooms in the groundfloor (best light about midday; fee 1½ fr.).

The paintings (1520) in the 1st Room (vestibule) are much injured. Those in the 2nd Room (1519), though too sombre for ceiling-paintings, are artistically of great beauty and well-preserved. David and Goliath, the Judgment of Solomon, Prometheus, etc., are represented. In the centre is an illusive painting of persons looking down over a parapet, among them a portrait of the artist. Tasteful ornamentation.

**S. PAOLO** (Pl. 13) contains pictures by *Bonone* and *Scarsellino*, and on the pillar to the right, a bust by *Aless. Vittoria* of *Ant. Montecatino*, the friend and minister of Alphonso II.

The **University** (Pl. D, E, 5, 6), with faculties of medicine, mathematics, and jurisprudence, now attended by barely 50 students, contains a valuable collection of coins, and Greek and Latin inscriptions (in the court several Roman and early-Christian sarcophagi), and a *Library* of 100,000 vols. and 1100 MSS.

Among the latter are several cantos of the 'Orlando Furioso' in *Tasso's* handwriting, with numerous corrections, and a copy of *Tasso's*



Gerusalemme Liberata', also with corrections; letters and poems writt by Tasso in prison; *Guarini's* MS. of the 'Pastor Fido'; a number of cho books of the 13-16th cent. with beautiful miniatures. Among the print books are fifty-two old editions of *Ariosto*. His monument was broug here from S. Benedetto (p. 321) in 1801.

**S. Francesco** (Pl. E, 5), a brick church in the early-Renai sance style, erected in 1494 by *Pietro Benvenuti*, is entirely cover with domes, and each aisle is flanked with chapels. The frieze 'putti' and foliage is by *Giralamo da Carpi*. 1st Chapel on the le Frescoes by *Garofalo*, the Kiss of Judas, with the donors. The oth pictures are copies, of which the originals are preserved in the Pin coteca. The church contains monuments of the family of Este as that of *Giambattista Pigna*, the secretary of Alphonso II. and rival Tasso (a simple slab, outside, to the right of the entrance). A famo echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.

**S. MARIA IN VADO** (Pl. F, 6), one of the oldest churches Ferrara, but altered in the early-Renaissance style after 1495. *Biagio Rossetti* and *Bartolommeo Tristani* according to plans by *Ercole Grandi*, consists of a nave and aisles, with a flat ceiling resti on ten columns, and surmounted by a dome. It contains fresco by *Bononi*.

At No. 23, Strada della Scandiana, is the **Palazzo Schifano** (Pl. F, 6), once a château of the Este family, and now the pr perty of the town. It was begun by Alberto d'Este in 1391, a completed by Borso in 1469. Over the handsome portal is t unicorn from Borso's armorial bearings.

The principal saloon (1st floor) contains some celebrated \*Fresco completed about 1470. Only seven of the original twelve scenes a preserved and these are much damaged. The finest are on the E. wa opposite the entrance. In the upper row are the gods of the months triumphal chariots and allegorical representations of the months. Tho and the signs of the zodiac (in the middle) are by pupils of *Cosimo Tusi*. In the lower row are scenes from the life of Borso and employments men in the various months, by *Franc. Cossa*. The *Sala degli Studi* (1467) is decorated with fine mouldings (frieze and ceiling) by *Dom. Paris* of Padua (fee 1½-1 fr.).

To the S. of S. Maria in Vado, in the Corso Porta Romana, s the former **Palazzo Costabili** or **Palazzo Scrofa** (Pl. F, 7), ne known as the **Palazzo Beltrami-Calcagnini**. It was erected for Lodi vico il Moro, but is uncompleted. Handsome court. On the groun floor to the left are two rooms with ceiling-frescoes by *Ercole Grandi*: in the first, prophets and sibyls; in the second, scenes from the O Testament in grisaille.

The N. QUARTER, or 'Addizione Erculea', built by Hercules in the 14th cent., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At the intersection (Pl. D, E, 3) are situated four handsome palaces, t finest of which are the Renaissance **Palazzo Prosperi**, or *de' Leo*, built about 1500, with a fine portal and admirable ornamentati, and the —



**\*Palazzo de' Diamanti** (Pl. D, 3), so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Agio Rosetti*, and completed in 1567. It contains the *Ateneo* and the important **\*Civic Picture Gallery**, most of the works of which belong to the *School of Ferrara*; Garofalo, see p. 318. (Open daily 10-4, on Sun. & holidays 12-4, 1/2 fr.; entrance to the gallery in the court; catalogue in preparation.)

**I. ROOM.** To the right of the entrance, 2. *Rocco Marconi* (not *Palma Vecchio*), The Tribute-money (retouched); 13. *Panetti* (master of Garofalo), St. Paul, a fresco; 17. *Girol. da Carpi* (pupil of Garofalo), St. Catharine; 18. *Dom. Tintoretto*, Madonna del Rosario. — **II. ROOM.** 11, 13. *Panetti*, Annunciation; 15. *Pellegrino Munari of Modena* (not *Lor. Costa*), Madonna enthroned, with SS. Germinian and Jerome (1509); 14. *Cotignola* (?), St. Sebastian (1513). — **III. ROOM (r.):** opposite the window, 7, 9. *Cosimo Tura* (not *Franc. Cossa*), round pictures with scenes from the life of St. Maurelius; 18. *Grandi*, Adoration of the Child; 20. *Garofalo*, S. Niccolò da Tolentino celebrating Mass; \*24. *Tura*, St. Jerome. We now return through the second room to the **IV. ROOM:** 4. *Garofalo*, The Old and New Testament, an allegorical picture from S. Andrea. — **V. ROOM.** 2. *Grandi*, Pietà; 7. *Garofalo*, Adoration of the Magi (in the artist's later style, 1549). — **VI. ROOM.** 2. *Dosso Dossi*, John the Evangelist in Patmos; *Garofalo*, 3. Madonna del Pilastro, Raising of Lazarus (1532), 6. Adoration of the Child (1513; early work in Costa's manner; here attributed to *Ortolano*), 7. Adoration of the Child, with a carnation (garofalo) painted in the foreground by way of signature (1537); 9. *Mazzolino*, Adoration of the Child with SS. Benedict and Albericus (the only picture by this master with large figures); 11. *Cellini*, Madonna with saints and donors (1512); 12. *Garofalo*, Christ on the Mount of Olives. — **VII. ROOM.** 5. *Guercino*, Decapitation of St. Maurelius; *Garofalo*, Madonna among clouds, with SS. Jerome and Francis of Assisi and donors of the Sussena family below (one of the finest pictures by this master; 1514); 10. *Vitt. Carpaccio*, Death of Mary (1508); 11. *Grandi*, Martyrdom of St. Sebastian; *Garofalo*, 15. Slaughter of the Innocents (1519), 16. Flight into Egypt. — **VIII. ROOM.** 1. *Dosso Dossi*, Annunciation; 3. *Tintoretto* (more probably *Ercole Grandi*), Assumption of St. Mary in Egypt; 4. *Panetti*, St. Andrew. — **IX. ROOM.** Rear-wall, \*6. *Dosso Dossi*, Altar-piece in six parts, Madonna enthroned with SS. Augustine and Sebastian on the left, and SS. Ambrose and George on the right, above the Resurrection, one of the master's finest works (ruined by retouching); *Garofalo*, 4. Miraculous resurrection on the finding of the Cross (1536), 5. Madonna del Riposo (1525); 2. *Luca Longhi*, Circumcision. — **X.-XIII. ROOMS** (to the right of the entrance): Modern pictures (unimportant).

In the *Corso di Porta Po*, a little farther to the W., is the church of **S. Benedetto** (Pl. C, 2, 3), erected in 1496-1553 by *Giambatista* and *Alberto Tristani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting of the nave is interrupted by domes. The left transept contains some good paintings by *Scarsellino*. The monument of Ariosto (p. 320) was originally here. The old monastery, now a barrack (keys at the Palazzo Comunale, not always easily obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi* (?); that of the ante-chamber of the rectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

The simple *House of Ariosto* (Pl. C, D, 2), which he erected for himself and occupied during the latter part of his life, *Via dell'*

Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non  
Sordida, parva meo sed tamen aere domus'.

A few reminiscences of Ariosto are shown in the interior.

The *Casa degli Ariosti*, near the church of S. Maria di Bocche, once belonged to the poet's parents.

A *Statue of Ariosto* by Vidoni, on a lofty column in the Piazza Ariostea (Pl. E, F, 3), was placed there in 1833. In the 15th cent. the column was erected as a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the *Pal. Zatti*, and on the W. side the *Pal. Bevilacqua*.

The church of *S. Cristoforo* (Pl. E, F, 2), in the *Campo Santo* formerly a Carthusian monastery, is a handsome Renaissance building (1498-1553). The cemetery contains several tasteful modern monuments.

The church of *S. Maria della Rosa* (Pl. C, D, 3), in the Via degli Armari 26, off the Via Giardini, contains (1st chapel to the left) a \**Pietà*, with eight painted terracotta figures, by Guido Mazzoni.

The *Hospital of St. Anna* (Pl. D, E, 4) is interesting as the place where Tasso was kept in confinement for seven years (from 1579) by order of Alphonso II. He is supposed to have incurred the displeasure of his patron by his passion for the Princess Eleonora, the sister of Alphonso, or to have suffered from periodical attacks of insanity. A dungeon is shown in which he is said to have been incarcerated, with the names of Byron, Lamartine, and other poets written on the walls. — Adjoining the hospital is the *Casino dei Negozianti*, formerly *Pal. Roverella*, erected in 1508, with an elegant Renaissance façade with terracotta ornaments. — At the end of the Corso della Giovecca, to the right, stands the *Palazzina*, now a school for engineers with the remains of tasteful decorative paintings (executed after 1550).

In the church of *S. Giorgio*, outside the Porta Romana (Pl. F, 8; omn. see p. 317), Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence. The church contains the tomb of Bishop Roverella, by Ambrogio da Milano (1475), some of the ornaments executed in the studio of Ant. Rossellino. The fine tower was built by Biagio Rossetti (1485).

FROM FERRARA TO RAVENNA, 46 $\frac{1}{2}$  M., railway in 2-2 $\frac{1}{2}$  hrs (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Chief intermediate stations 7 M. *Pallarano*; 10 $\frac{1}{2}$  M. *Montesanto*; 15 M. *Portomaggiore* (branch to Bologna, see p. 341); 21 $\frac{1}{2}$  M. *Argenta*; 23 $\frac{1}{2}$  M. *S. Biagia*; 26 $\frac{1}{2}$  M. *Lavezzola* (junction for *Lugo*, p. 343); 29 M. *Voltana*; 34 $\frac{1}{2}$  M. *Alfonsine*; 37 M. *Glorie*; 39 M. *Mezzano*. — 46 $\frac{1}{2}$  M. *Ravenna*, see p. 343.

Railway from Ferrara to *Suzzara*, see p. 218.

## 46. Bologna.

Railway Station outside the *Porta Galliera* (Pl. D, E, 1; \**Rail. Restaurant*, D. incl. W. 3 $\frac{1}{2}$  fr.; ample time for through-passengers). Railway to Ferrara, see R. 44; to Ravenna, see R. 48; to Florence, see R. 49; to Piacenza, see R. 31; to Ancona, etc., see *Baedeker's Central Italy*.

*Hotels.* \*HÔTEL BRUN AND PENSION SUISSE (Pl. a; C, 4), in the Palazzo Malvasia, Via Ugo Bassi, an old established house, with lift, R. 2 $\frac{1}{2}$







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5 fr., B.  $1\frac{1}{2}$ , A. 1, L.  $\frac{3}{4}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. 10-12, omnibus  $1\frac{1}{4}$  fr.; \*HÔTEL D'ITALIE (Pl. d; D. 4), Portico della Gabella Vecchia, with lift and winter-garden, R. from  $2\frac{1}{2}$ , B.  $1\frac{1}{2}$ , L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , déj. 3, D.  $4\frac{1}{2}$ , omn. 1 fr.; ALB. FOSSATI-SPATZ, Via dell' Indipendenza 65 (Pl. E, 3), well spoken of. — PELLEGRINO (Pl. c; D. 4), R., L., & A.  $2\frac{1}{2}$ -3, B. 1, déj. 2- $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ -4, pens. 8, omn.  $\frac{1}{2}$  fr., well spoken of. — Less pretentious: TRE RE, BELLA ITALIA & QUATTRO PELLEGRINI, STELLA D'ITALIA, well spoken of, all in the Via Rizzoli; COMMERCIO, Via degli Orefici; ALB. ROMA, Via Azeglio 11; all these are fairly good and not expensive.

**Restaurants (Trattorie).** At all of the above-named hotels; also, *Tre Zucchette*, Via Canepa 2 (Pl. E, 4), managed in the genuine old Italian style; *Cacciatori*, Via Rizzoli. The Bolognese cooking ('Bologna la grassa', comp. below) enjoys an ancient reputation.

**Cafés.** *Commercio*, opposite Hôtel Brun, frequented for luncheon, music 8-11 p.m.; *Caffè dei Grigioni*, Via Ugo Bassi, luncheons and dinners, music 8-11 p.m.; *Ristorante-Birreria delle Scienze*, Via Farini, elegantly fitted up, Vienna beer; *Pavaglione*, Piazza Galvani, luncheons, Vienna beer; *dei Servi*, Via Mazzini, an elegant establishment; *del Corso*, Via Santo Stefano, Munich beer. — *Majani* (confectioner), to the E. of S. Petronio.

**Bolognese Beer** at the *Birreria del Leoncino*, Via degli Orefici, a large popular resort; *Stella d'Italia*, see above; *Birreria Beletti*, with good restaurant, open-air establishment in summer, outside the Porta Azeglio.

**Post Office** in the Palazzo Comunale (Pl. 30; D. 4), opposite the Palazzo del Podestà. — **Telegraph Office** on the groundfloor of the Palazzo Comunale entrance in the Via Ugo Bassi.

**Cabs.** Per drive, within the town,  $\frac{3}{4}$  fr.; first  $\frac{1}{2}$  hr. 1 fr., each following  $\frac{1}{2}$  hr.  $\frac{3}{4}$  fr.; to or from the station 1 fr.; small articles of luggage 25 c., trunk 50 c. To the Giardini Margherita and the Campo Santo 2 fr. per hour; to S. Michele in Bosco, for the first hour  $2\frac{1}{2}$ , each additional  $\frac{1}{2}$  hr.  $\frac{3}{4}$  fr. Between 10 p.m. (in winter 9 p.m.) and 5 (or 6) a.m. 50 c. more in each case.

**Tramway** from the Piazza del Nettuno and the Piazza Vittorio Emanuele (Pl. E, 4, 5) to the Railway Station and all the principal town-gates (comp. the Plan; fare 10 c., with 'correspondance' 15 c.). Another line runs to the Campo Santo (p. 340).

**Steam Tramways.** 1. From the Piazza Malpighi (Pl. C, 4), by the Porta Saragozza to *Meloncello* (1st class 20, 2nd class 15 c.) and to *Casalecchio*, both at the foot of the Madonna di S. Luca (p. 341), and to *Bazzano* and *Vignola*. — 2. From a point about 500 yds. outside the Porta Gallicra, to the N. to ( $1\frac{3}{4}$  hr.) *Pieve di Cento*, whence there is a diligence in connection to *Cento*, comp. p. 317. — 3. To the N.E. to *Malalbergo* via *Baricella*. — 4. From the Porta Mazzini to the E. by *S. Lazzaro* to *Imola* (p. 343).

**Baths.** *Bagni di S. Lucia*, Via Castiglione; *Bagni Nuovi del Reno*, Via S. Felice; *Villa Rosa* ('Casa di Salute'), outside the Porta Castiglione, well fitted up.

**Theatres.** *Teatro Comunale* (Pl. 60; F, 4), erected by Bibbiena in 1756, performances from the end of Sept. till the middle of Dec.; *Contavalli* (Pl. 61; F, 3), established in 1814 in the former church of the Carmelites; *del Corso* (Pl. 62; F, 5); *Brunetti*; etc. — OPEN-AIR CONCERT every Sunday, 1.30-3 p.m., in the Piazza Galvani, at the back of S. Petronio; in summer in the Giardini Margherita (p. 340). — The favourite *Giucò del Pallone*, or ball-game, always attracts spectators in summer (July-Sept.); a building (Pl. 65; E, F, 2) in the Promenade Montagnola (p. 339) is fitted up for the purpose, and should be visited (charge for admission; hills are posted up to announce the particulars of the matches about to be played).

**Shops.** The best are in the arcades of the Via dell' Archiginnasio from the Piazza Vitt. Emanuele on, and in the Via Rizzoli, Portico Galleria Vecchia, etc. — Photographs: *P. Poppi*, Via d'Azeglio 19 and in the Hôtel Brun (p. 322); at the *Colomba*, Logge del Pavaglione. — Booksellers: *Fratelli Treves*, Via Farini; *Zanicchelli*, under the arcades, to the E. of S. Petronio. — Perfumes: *P. Bortolotti*, *Casamorati*, both in the Via dell' Archiginnasio. — Specialities of Bologna are *Tagliatelle*, also *Tortellini* or *Capelletti* (rolled macaroni filled with meat, for soup) and *Salami* or *Mor-*



*ladella* (Bologna sausage), good at *Frat. Zappoli*, Via Ugo Bassi, beside the *Hôt. Brun*. Bologna soap and liqueurs (*bibite*) are also esteemed. NEWSPAPERS. *Il Resto del Carlino*; *Gazzetta dell' Emilia*.

U. S. Consular Agent, *Cav. Dr. Carlo Gardini*, Via Barberia 7.

Bankers. *Cavazza*, Piazza Vitt. Emanuele; *Gavaruzzi*, Piazza Nettuno; *Banca Popolare di Credito*.

English Church Service in the *Hôtel Brun* from March to May and from the end of Sept. to the end of November. — *Italian Protestant Church*, Via del Carbone.

Principal Attractions (1½-2 days). 1st day: Piazza Vitt. Emanuel \*S. Petronio, \*S. Domenico, S. Giovanni in Monte, \*S. Stefano, Mercanzia \*Museo Cirico; in the afternoon, excursion to S. Michele in Bosco, or the \*Madonna di S. Luca. — 2nd Day: \*S. Giacomo Maggiore, S. Cecilia; \*Accademia delle Belle Arti. If time remains, the University, the Palace Bacciocchi, Bevilacqua, Fava, and Sampieri, and the Via Mazzini may be visited and some time devoted to the Giardini Margherita and the Certosa.

*Bologna* (165 ft.), with 142,000 inhab., one of the most ancient and important towns in Italy, the capital of the *Emilia*, is situated in a fertile plain at the base of the Apennines, between the *Ren*, the *Aposa*, and the *Savona*. It possesses 130 churches, 20 monasteries, and a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*'. It is the seat of an archbishop and the headquarters of the 5th army corps. The narrow streets and lofty arcades, the numerous old palaces, and the venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character of the place. The mean annual temperature is 2° Fahr. lower than that of Florence. Drinking-water is brought to the town by the aqueduct mentioned at p. 342.

The town was founded by the Etruscans, and named *Felsina*, but was afterwards conquered by the Gallic Boii, and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B.C. 189, it was converted into a Roman colony, a little before Parma and Mutina (Modena), by the consul C. Lælius, and as such was a place of very great importance. Under the Empire it was even occasionally the residence of the monarchs themselves. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto '*Libertas*'), and its commerce and prosperity rapidly increased. The UNIVERSITY, said to have been originally founded in the 5th cent., acquired a European reputation as a *School of Jurisprudence*, under *Irnerius*, who introduced the study of Roman law about 1088, and his successors, the '*Glossatores*'. Students streamed to it not only from all parts of Italy but also from the countries of the North. In the 12-13th cent. their number was generally 3-500 and in 1262 it is said to have attained to nearly 10,000. The study of medicine and philosophy was introduced at a later period, and a theological faculty established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Jos. Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered women among its professors. Thus, in the 14th cent., *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (d. 1778; mathematics and physical science); *Mme. Mazzolini* (anatomy), and more recently (1794-1817) *Clotilda Tarabroni* (Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, *King Enzo*, son of the Emperor, was captured by the Bolognese, and kept in confinement by them for the rest of his life.

2 years, p. 326). He was the founder of the family of the *Bentivogli*, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party-struggles of the *Bentivogli*, *Visconti*, and other families, until 1506 *Pope Julius II.* incorporated it with the States of the Church. In 1515 the interview of *Pope Leo X.* with *Francis I.* of France took place at Bologna, and in 1529, 1530, and 1532 those of *Clement VII.* with *emp. Charles V.* Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon; in 1815 it again became subject to the States of the Church; in 1831 and 1849 revolutions broke out, and in 1859 the town finally united itself to the kingdom of Italy.

In the History of Art Bologna did not attain to any distinction till comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for *S. Petronio*, which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a torso, and gave rise to innumerable disputes. The EARLY RENAISSANCE style is abundantly represented here. The *Palatial Edifices*, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. *Baldassare Peruzzi* (1481-1536), the famous Siennese architect, lived for a considerable time in Bologna.

SCULPTURE was chiefly practised by foreign masters. Thus, as early as the 13th cent., pupils of *Niccolò Pisano* were engaged to embellish the pulpit of *S. Domenico*; the reliefs on the principal portal of *S. Petronio* were executed by *Jacopo della Quercia* of Siena, one of the founders of Renaissance sculpture. Even *Michael Angelo*, when a fugitive from Florence after the banishment of the Medici (1494), found occupation in the church of *S. Domenico*. When he secretly left Rome in 1506, owing to his unwillingness to undertake the task of painting the Sistine Chapel, proposed to him by *Pope Julius II.*, it was at Bologna that the reconciliation was effected. The bronze statue of the pope, executed by *Michael Angelo* for the façade of *S. Petronio* (p. 327), was destroyed soon after it was erected. *Niccolò* was likewise employed here. Of the Upper Italian masters, who are well represented at Bologna, *Alfonso Lombardi*, or properly *Cittadella* of Lucca (1488-1537), holds the highest rank. Bologna was also the birthplace of *Properzia de' Rossi* (1490-1530), one of the few women who have devoted themselves to sculpture.

In the province of PAINTING we are struck by Bologna's close connection with the School of Ferrara, due probably to the dearth of important native masters (comp. p. 331). The first Bolognese master who attained more than a local reputation was *Francesco Francia* (1450-1517), the goldsmith, who owed much to *Lorenzo Costa* of Ferrara. In the devotion and carefulness of his female figures he almost rivals *Perugino*, as well as in his portraits. *Francia*, like *Costa*, must be judged by his easel-paintings of *S. Giacomo Maggiore*, *S. Giovanni in Monte*, *Accademia*), not by his frescoes, in which both are far inferior to their Florentine contemporaries. *Giulio Viti*, a pupil of *Francia*, is mentioned at Urbino, as *Raphael's* first master. With *Francesco's* son *Giacomo Francia*, for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by *Raphael's* influence, represented in Bologna by *Bartol. Ramenghi*, named *Bagnacavallo* (d. 1512), and *Innocenzo da Imola* (d. 1550?). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed, was resisted by the ECLECTICS, whose style was mainly introduced by *Luca Carracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1558-1601) and *Annibale Carracci* (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of *Correggio*. To this school belonged also *Guido Reni* (1574-1642), *Domenichino* (*Domenico Zampieri*; 1581-1641), and *Franc. Albani*

(1578-1660), who exercised a great influence on Italian art in the 17th cent., and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The centre of the town is occupied by the *\*PIAZZA VITTORIO EMANUELE* (Pl. E, 4, 5), formerly *Piazza Maggiore*, and the *PIAZZA DEL NETTUNO* (Pl. E, 4, 5), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the *Piazza Vittorio Emanuele* rises an *Equestrian Statue of Victor Emmanuel II.*, in bronze, by *Monteverde*, erected in 1888 on the 800th anniversary of the foundation of the University. The king is represented in the act of leading the Sardinian troops at the battle of Solferino (p. 184). The *Piazza del Nettuno* is adorned with *\*Fountain* by *Laurati*, one of the most effective works of the late Renaissance, erected in 1564-66. The bronze statue of Neptune (over 8 ft. high), the 'Putti', and the dolphins were executed by *Giov. da Bologna* (*Jean Boullogne*, see p. 399).

To the W. is situated the *Palazzo Comunale* or *Palazzo del Governo* (Pl. D, 4, 5), begun in 1290 and restored in 1876-88. It is adorned with a Madonna on the façade by *Niccolò dell' Arca* (d. 1494) and a bronze statue of *Pope Gregory XIII.* (*Buoncompagni* of Bologna) by *Menganti*, which was transformed in 1796 into a statue of St. Petronius. The grand staircase in the interior was designed by *Bramante* (1509); the galleries and halls are decorated with frescoes; a colossal sitting figure of Hercules (in plaster) in the hall of that name, by *Alfonso Lombardi*; in the *Sala Farnese* a statue of Paul III., etc.

Opposite, on the E. side of the *Piazza del Nettuno*, is the *Palazzo del Podestà* (Pl. 29; E, 4), now the town hall, of 1201, partly restored by *Fieravante Fieravanti* after a fire in 1425. Here the young and poetically-gifted King Enzo was kept a prisoner by the Bolognese, but was solaced by his attachment to the beautiful Lucia Vendagoli, from whom the Bentivoglio family is descended. The great hall is called after him *Sala del Re Enzo*. The conclave for the election of Pope John XXIII. was held here in 1410. — The adjoining *Portico de' Banchi*, erected by *Vignola* in 1562 and restored in 1888, is chiefly used for shops.

In the adjoining *Via degli Orefici* is the *Palazzo Cornelio Lambertini* (Pl. E, 4, 5), by *Baldassare Peruzzi*. — The church of *S. Maria della Vittoria* (Pl. 17; E, 5) contains an oratory, to the right of the choir, in which is the *Pietà*, a terracotta group by *Nicc. dell' Arca*, and, in an upper room, to the left, a Death of the Virgin, a terracotta group by *Alfonso Lombardi* (1519). — In the *VIA DELLE ASSE*, on the right, are the *Palazzo Marescalchi* (Pl. D, 4), erected by Dom. Tibaldi, and containing some frescoes by Lod. Carracci and Guido Reni, and the *Palazzo Montpensier*. — The handsome neighbouring church of *S. SALVATORE* (Pl. 22; D, 5) was rebuilt by *Magenta* in 1603. 1st chapel to the left, *Garofalo*, Zacharias, St. John and saints; 3rd chapel (l.) *Inn. da Imola*, Christ and four saints; left transept, *Tiarini*, Nativity.

In the S.E. angle of the *Piazza Vittorio Emanuele* we observe the unfinished façade of —

\***S. Petronio** (Pl. E, 5), the largest church in the town, begun in emulation of the cathedral of Florence in the Tuscan-Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed (comp. pp. 325, 421). The projected length was upwards of 600 ft., and double aisles to both nave and choir and an octagonal dome rising above the centre between four towers were to be erected. The work was discontinued in 1659, when the nave and aisles as far as the transept only were completed, and they are now terminated by an apse of the breadth of the nave. Length 384 ft., breadth with the chapels 156 ft. The nave is 132 ft. high and 47 ft. broad; its pointed vaulting is supported by twelve pillars. The aisles, which are lower and about half as broad, are flanked with still lower chapels. Below the vaulting of the nave are small round-arch windows. The \***Sculptures** of the principal entrance are by *Jacopo della Quercia*: on the pilasters in front, scenes from Genesis; above the door, Life of Christ; in the pediment, Madonna with two saints; also statues of prophets (1425-38). The sculptures of the side-doors are by *Niccolò Tribolo* (1525) and others.

Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by *Michael Angelo* (p. 325), was placed in 1608, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giuliano').

The Interior, which is far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. 1st Chapel on the right: altar-piece (God the Father with angels) by *Giacomo Francia* (1518; the master's earliest work); 2nd Chapel (r.) frescoes of the year 1417. 4th Chapel: Fine stained glass by *Jacob of Ulm* (15th cent.). 6th Chapel: altar-piece, St. Jerome, by *Franc. Cossa*, partly hidden by a statue of the Madonna. 8th Chapel: good inlaid stalls by *Fra Raffaele da Brescia*. 9th Chapel (di S. Antonio): Statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso*; fine stained glass from designs by *Pellegrino Tibaldi*. 11th Chapel: Assumption of Mary, a high-relief, the lower part by *Niccolò Tribolo*; the two angels by his pupil *Properzia de' Rossi*; opposite to it is a Pietà by *Vincenzo Onofri*.

Under the canopy of the Choir, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which an emperor was crowned in Italy.

The **FABBRICA** (workshop), at the end of the N. aisle, contains forty sketches of the unfinished façade, of the 15th-17th cent., by *Palladio*, *Giulio Romano*, *Vignola*, etc., an interesting collection; also a model of the church in wood, and a relief of Joseph's Temptation by *Properzia de' Rossi* (the best time for inspecting it is about noon).

N. Aisle. The **CAPELLA BACCIOCCHI** (5th from the altar) contains the monument of Princess Elisa Bacciocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of two of her children, groups in marble by the two *Franzoni*. Over the altar a Madonna by *Lorenzo Costa* (1492), by whom the stained-glass windows were also designed. By the pillar to the right of the chapel is the tomb of Bishop Ces. Nacci, by *Vinc. Onofri* (ca. 1480). 7th Chapel: annunciation in two pictures, perhaps after a cartoon by Francia; a St. Sebastian in the centre, by an unknown Ferrarese master; and the Twelve Apostles, in the style of *Fr. Cossa*. Fine carved stalls by *Giac. de' Marchi* (1494). 8th Chapel, the oldest in the church, consecrated in 1392, con-



tains frescoes of the beginning of the 15th cent.: Adoration of the Magi with Paradise and Hell to the left, recalling Dante's poem; altar with sculptures in marble, and stained glass by *Jacob of Ulm* (?), also worth; of note. Between this and the 9th chapel are two clocks manufactured by Fornasini in 1758, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian-line drawn by the astronomer *Gian Domenico Cassini* in 1653.

To the S.E. of S. Petronio is situated the \***Museo Civico** (Pl. 27; E, 5), in the *Palazzo Galvani*, Via dell' Archiginnasio 2 (entrance under the Portici del Pavaglione). Admission daily 9-4 (Nov. to March 10-3), 1 fr., Sun. 10-2 free; catalogue 1 fr. The obliging custodian, *Giov. Szedlo*, speaks English. Labels are attached to the chief objects.

We first enter the tastefully-restored COURT of the old *Ospedale della Morte* (1450), in which the ancient inscriptions are preserved. In the corridor to the left in front of the stair are mediæval inscriptions and in a second court fine terracotta ornaments of the 14th, 15th, and 16th centuries. — On the GROUND FLOOR are the *Archives* (entr. from the side street between the Museo Civico and the Archiginnasio; archivist, Prof. Malagola).

THE UPPER FLOOR contains the Museo d'Antichità (director, Prof. Brizio) and the Museo Medioevale (director, Dr. Frati). — Room I (r.): Relics of the primitive dwellers in caves and lake-villages, consisting of implements of flint and bone, bones showing marks of sawing, earthenware, etc.; also bronze cists of the 5th century. Adjacent is a room containing antiquities found recently in the province of Bologna and Indian objects from N. America. — Rooms II-V contain Egyptian antiquities; in Room III steles (E, a stele of the Ancient Empire), in the centre a limestone statue of a kneeling youth. Room IV: Mummies and mummy-coffins, statuettes of gods in bronze, wood, and porcelain. Room V: Limestone reliefs with scenes from domestic life: D, Negro slaves, G, basalt statuette of King Nefer-hotep (about 2000 B.C.), papyrus-leaves, and (in the centre cabinet upper shelf) two gilded scarabæi with the cartouche of King Ramses III. (14th cent. B.C.). — Room VI: Græco-Roman antiquities. A, Well-preserved \*Head of a youth; B, Antique gold ornaments, Attic lecythoi with designs on a white ground; D, Glass vessels, Attic vases; E, Head of a philosopher. At the wall on the left: N, terracottas; F, G, Greek vases. On the right: H, I, L, M, sculptures. — Room VII: Roman sculptures. — Room VIII: Products of ancient Italian art-industry: C, B, black 'Vasi di bucchero'; E, buckles ('Fibulæ'), mirrors with designs (birth of Athena, Hera and Hercules) and reliefs (Philoctetes); in the centre, A, terracotta statuettes. — Room IX: Roman antiquities: I, lamps, glasses; H, bronze weights, scales, keys, spoons, bells, rings, etc.; in the centre, B, lamps, Aretine vessels, glass of the Christian period; below, leaden conduit-pipes.

Room X contains the most important objects of the collection, including the results of the systematic excavations lately carried on in and around Bologna. These consist of (on the right) early Italian vases (the oldest with scratched or engraved patterns, those of a later date with stamped ornaments), bronzes, ivory, and (on the left) monuments of the Etruscan period, steles with reliefs and a few complete \*Graves, and numberless smaller articles, the whole affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina (see p. 324) or Bononia passed. The cabinets A to D, O to T, and Va, Vb, contain the earliest objects; in B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which also contains Phœnician enamelled scarabæi. To this period belong the Etruscan gravestones above mentioned. In E are Greek vases from a more recent group of graves, dating from the beginning of the fifth century. The Greek vases in F represent a period extending from the beginning of the 5th into the 4th century. To the same epoch belong the contents of G; in H a fine \*Attic amphora (with design represent-



ing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. On the lower shelves of E are the contents of some Celtic graves that were discovered in the midst of a Roman necropolis. Near the third window (glass-case to the right) is a bronze vessel from the Certosa, with representations of sacrifice and procession; near the fourth window (Case V) are fine gold and silver articles, belonging to the period of Hellenic influence.

Room XI contains numerous bronze articles, some of them found in a barrel-shaped clay vessel by the church of St. Francesco. — Room XII: Modern weapons, including some belonging to Joachim Murat, King of Naples; ivory saddle of the beginning of the 14th cent.; spurs of gilded bronze of the 10th cent.; Turkish weapons, etc. — Room XIII: Majolica ware: A, Spanish-Moresque, including a platter with the Medicean arms and the motto 'glovis' (si volge la fortuna); 19. Jar (Faenza, 1499); 31. Coronation of Charles V. (Faenza); 32. Myrrha (Fano); 34. Fontana d'amore (Faenza); \*355. Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); 338. Bathing women (Pesaro); 384. Trophies (Castel Durante); in the centre G, glass; blue vase with the Flight into Egypt and the Adoration of the Kings, by *Beruviero da Murano* (14th cent.); glass vessels made for the marriage of Giovan II. Bentivoglio and Ginevra Sforza in 1465. On the walls, as we quit the room, clay vessels, those above from Peru, and those below from Morocco and Algeria. — Room XIV: A and B, Limoges enamels, ivory articles; Hc, Hd, ivory reliefs of the early middle ages, combs of the 14th cent. and Runic calendars; E, Arabian work in metal; C, D, musical instruments. — Room XV: Sculptures of the 16th, 17th, and 18th cent.; on the wall opposite the windows, Gregory XIII. by *Menganti*; in the middle of the room N, Model of *Giovanni da Bologna's* Neptune (p. 326); G, H, \*Medals of the Renaissance, including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti*, and Niccolò Piccinino by *Vittore Pisano*. — Room XVI: Mediæval and Renaissance sculptures; at the wall beside the windows, bronze statue of Pope Boniface VIII. by *Manno*, a Bolognese goldsmith (about 1300); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1412) by *Andrea da Fiesole*; in the centre copies of crosses of the early middle ages; to the extreme left, two crosses of the 11th century. — Room XVII: Choral-books, with miniatures, in A, B, and C of the 13th and 14th cent., in D and E of the 15th cent., in F of the 16th cent.; in G, silk-embroidery of the 15th cent.; in the centre, N to Z, Guild-books of the 12-15th cent., with fine miniatures.

Adjoining is the *Archiginnasio Antico* (Pl. E, 5), erected as a university in 1562 by *Terribilia*, and since the removal of the latter (p. 335) used as a *Biblioteca Comunale* (open daily 9-5; 200,000 vols.; also an early work of *Franc. Francia*, Crucifixion with saints). The former anatomy lecture-room, panelled with wood, is worth seeing. The chapel contains frescoes by *Cesi*. — In the Piazza Galvani, in front of the Archiginnasio, is a *Statue of Galvani*, in marble, by *Cencetti*, erected in 1879.

We now proceed to the S. to the PIAZZA CAVOUR (Pl. E, 5), which is embellished with gardens and a marble bust of Cavour (1892). The *Banca Nazionale* (Pl. 24; E, 5), by *Cipolla*, is situated on the right of this square and the *Palazzo Guidotti* (Pl. 46) on the left. The latter was rebuilt by *Cor. Monti*, the architect of several other modern buildings in the town. The Via Garibaldi leads hence to the PIAZZA GALILEO (Pl. E, 6), in which is situated the church of —

\*S. Domenico, formerly *S. Bartolommeo*, but re-dedicated to St. Dominicus, who was born in Castile in 1170, and died here in 1221. The church is in the Romanesque style, dating from the

13th cent., with a dome over the cross, but it was completely remodelled in the 18th century.

INTERIOR (choir and Cappella S. Domenico opened by a lay-brother) 3rd Chapel on the right, above the altar a Madonna by *Scarsellino da Ferrara*, under glass. — In the centre of the right aisle: CHAPEL OF S. DOMENICO, containing the tomb of the saint, a "Sarcophagus" (arca) of white marble dating from 1267, with good reliefs from the life of the saint, by *Niccolò Pisano* and his pupil *Fra Guglielmo* (p. 331). The sarcophagus, originally supported on pillars, now rests on a base with three reliefs by *Alfonso Lombardi* (1532). The kneeling "Angel to the left, in front, a graceful early Renaissance work, is by *Niccolò dell' Arca*, who received his surname from this sarcophagus, and who executed also the beautiful "Wreaths of fruit held by putti on the canopy (1469-73). The angel on the right is an early work of *Michael Angelo* (1494), who also executed the St. Petronius immediately over the sarcophagus with the church in his hand. In the half-dome over the arca, an "Apotheosis of St. Domenico, a richly coloured fresco, by *Guido Reni*; (r.) the saint resuscitating a boy, by *Tiarini*; (l.) the saint burning heretical documents, by *Lionello Spada*. Adjoining the choir, on the right, *Filippino Lippi*, Madonna and saints, 1501. — In the CHOIR, magnificent inlaid "Stalls by *Fra Damiano da Bergamo*, 1528-41. The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, *Antonius de Vicentia* (1744), to the right. Between the 1st and 2nd chapels on the left of the choir is the monument of "Hencius Rex", or King Enzo (p. 324), repeatedly restored; in the 2nd chapel (r.) that of Taddeo Pepoli (d. 1337), by *Jacopo Lanfrani*, of Venice; opposite to Enzo's tomb a portrait of St. Thomas Aquinas (d. 1274; much retouched). — Left Transept: The large CAPPELLA DEL ROSARIO contains the tombs of *Guido Reni* (d. 1642; to the left a memorial stone; his grave under a slab in the centre) and the talented painter *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, etc. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist Alessandro Tartagni (d. 1477), by *Francesco di Simone* of Florence. Opposite is the monument of the Volta family, with a statue of St. Proculus (ca. 1580).

In the Piazza Galileo rise two columns with statues of St. Dominic and the Madonna and two *Monuments* of the 13th cent., the more important of which, borne by nine columns, was erected in 1207 in honour of *Rolandino Passeggieri*, who distinguished himself in the contests between the town and the Emp. Fred. Barbarossa (restored in 1868). The other belongs to the *Foscherari* family.

A little to the S. of this point, in the Piazza de' Tribunali (Pl. E, 6), is the *Pal. Bacciocchi* (Pl. E, 6), with a façade by *Andrea Palladio* and a colonnade by *Bibbiena*. It is now occupied by the law-courts and named the *Pal. di Giustizia*.

To the W., in the Via d'Azeglio, is the "Pal. Bevilacqua-Vincenzi (Pl. D, 6), with a superb court, the finest of its style (perhaps by *Gasparo Nadi*, ca. 1483), without the usual arcade on the ground-floor. In 1547 the Council of Trent sat here for a short time. — The Via Urbana leads hence to the —

**Collegio di Spagna** (Pl. D, 6), at the corner of the Via Saragozza, founded in 1364 by Cardinal Albornoz. The fine court is adorned with frescoes (restored) by *Ann. Carracci*, and the chapel contains a Madonna by *Marco Zoppo* (at the high-altar) and frescoes by *Lippo di Dalmasio* (16th cent.; to the right); above, a Madonna

by *Bagnacavallo*. — Farther on in the *Via Saragozza*, to the left, is the *Palazzo Albergati* (Pl. C, 6), with a façade erected from designs by Bald. Peruzzi (?) in 1540. — A little to the N. of the *Collegio di Spagna*, in the *Via Barberia*, is the church of *S. Paolo* (Pl. 20; D, 5), erected by Magenta in 1611, with pictures by Lod. Carracci (2nd chapel on the right, Paradise), Guercino (4th chapel on the right), and other masters. — Obliquely opposite to it are the *Pal. Zambeccari di S. Paolo* (Pl. 58; D, 5), and in the *Via Val d'Aposa* the suppressed chapel of the *Frati di S. Spirito*, with a charming early-Renaissance façade, adorned with two rows of pilasters, medallions, and an attica in terracotta.

The *Via Barberia* leads to the long *Piazza Malpighi* (Pl. C, 4, 5), on the W. side of which, next the choir of *S. Francesco*, are the open-air Tombs of the jurists Accursius (d. 1230), Odofredus (d. 1265), and (to the right) Rolandino dei Romanzi (d. 1285), destroyed in 1598 and 1803, and restored in 1892 from Rubbiani's designs.

The church of *S. Francesco* (Pl. C, 4) was built by *Marco da Brescia* in 1236-45. Long used as a military magazine, it was restored to its sacred uses in 1887. The apse has buttresses in the northern style. To the left is a fine brick tower by *Ant. Vincenzi* (ca. 1400).

The INTERIOR (entrance on the N., opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine chapels. It is now being restored in the ancient style. The left aisle contains the tomb of Alexander V. (d. 1410), with the recumbent figure of that pope by *Sperandio*. The large marble Altar in the Choir, with numerous figures and reliefs, is the earliest known work of the brothers *Massegne* of Venice (1388).

From the N. side of the *Piazza del Nettuno* (p. 326) the busy *VIA RIZZOLI*, formerly *Mercato di Mezzo* (Pl. E, 4), leads to the E. to the leaning towers (see below). — In the neighbouring *Via dell'Indipendenza* (Pl. E, 1-4) rises the cathedral-church of —

*S. Pietro* (Pl. E, 4), in the baroque style, by *Magenta*, begun in 1605 on the site of an earlier church. It consists of a spacious nave with barrel-vaulting, the aisles having chapels with lofty galleries. In the crypt is a *Pietà*, a terracotta group by *Alfonso Lombardi* (?); in the sacristy, a Crucifixion with three saints by *Bagnacavallo*; and in the chapter-room, *St. Peter and the Apostles with the mourning Madonna* by *Lod. Carracci*. — Adjoining it, in the *Via del Monte*, is the *Palazzo Arcivescovile* (Pl. 28), with a court constructed by Tibaldi in 1577. — In the *Via Manzoni*, to the N.W. of *S. Pietro*, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), with a fine early-Renaissance brick façade of 1470. — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with frescoes by the *Carracci* from the myths of Jason and Æneas.

We now return to the *Via Rizzoli*, at the E. end of which are the LEANING TOWERS (Pl. F, 4), the most singular structures in Bologna, though plain square brick buildings. The *Torre Asinelli* (Pl. 32), erected in 1109 by *Gherardo degli Asinelli*, which looks

prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Solitary visitors are not allowed to ascend; but a companion may be hired for 50 c.) The **Torre Garisenda** (Pl. 33), erected in 1110 by *Filippo* and *Ottone Garisenda*, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (*Inferno* xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. The latter is probably one of the few leaning towers in Italy whose obliquity has been intentional (comp. p. 366), but it was found impossible to complete it. — In the Piazza di Porta Ravegnana, in front of the leaning towers, stands the handsome *Guild-house of the Stracciatori* ('Universitas Interpolatorum'), said to have been built by *Franc. Francia* in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, S. Stefano, Mazzini, S. Vitale, and Zamboni. To the right at the corner of the Via S. Stefano and Via Castiglione is situated the handsome \***Mercanzia** (Pl. F, 5), or *Loggia* or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1294, restored by the Bentivogli in 1439, and again in 1890. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800. — Farther S. in the VIA CASTIGLIONE, to the left, is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of this once powerful family, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome new *Cassa di Risparmio* (Pl. 25; E, 5), built by *Gius. Mengoni* (p. 122), with arcades on the ground-floor, and handsome wrought-iron gratings at the windows.

On the left in the VIA S. STEFANO is situated —

\***Sto. Stefano** (Pl. F, 5), consisting of seven different edifices, occupying the site of a temple of Isis, and probably founded in the 5th century. Three of the churches have their entrances on the street.

The present MAIN CHURCH (1637) has a pulpit of the 12th cent. on its old façade, but otherwise presents little of interest. — A chapel leads thence to the left into the *second* church, \**S. Sepolcro*, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000. A brick column was placed adjacent to each of the seven antique marble columns, and in the 12th cent. the tomb of St. Petronius was added in imitation of the Holy Sepulchre at Jerusalem. — Behind it is a *Colonnade*, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Liutprand (d. 744). Chapel on the left, Crucifixion and saints, altar-piece by *Giac. Francia*; also a Crucifix by *Simone da Bologna* (14th cent.). — Immediately in front is the *fourth* church, *della Trinità*, resting on piers, in the centre of which is a series of columns with Lombard capitals. In the 3rd chapel to the right is a painted terracotta group (14th cent.), of the Adoration of the Magi. — We pass through the fourth church, and turning to the right in front of it, enter the *fifth* building, the *Cappella della Consolazione*, the windows of which command an attractive view of the cloisters (11th cent.) of the suppressed Celestine monastery. — We now turn to the right to enter the *sixth* building, the *Con-*

*fessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th cent., though the capitals are older. — The custodian unlocks the door of the *seventh* church, next the above-mentioned colonnade. This is the Lombard-Romanesque church of *SS. Pietro e Paolo*, a domed basilica begun in the 11th cent. and frequently altered, adorned on the outside with brick embellishments and an ancient portal. In the interior, adjoining the choir on the left, is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). On the right, the sarcophagus of the martyr Agricola (9th cent.), who is represented with wings, between a stag and a lion.

Opposite, on the right, are the *Pal. Bolognini* (No. 18) and the Gothic *Pal. Bovi-Silvestri* (No. 19), attributed to Fieravante Fieravanti. A short side-street to the right leads to —

**S. Giovanni in Monte** (Pl. F, 5, 6), one of the oldest churches in Bologna, founded by St. Petronius in 433, rebuilt in the Gothic style in 1440, and restored in 1824. It consists of a low nave with aisles and a short transept. The tower and dome are of more recent date. Above the entrance is an eagle moulded by *Niccolò dell' Arca*.

INTERIOR. The W. window (St. John and the seven golden candlesticks) is by *Cossa*. 3rd Chapel on the right, St. Joseph and the infant Christ, on the right, St. Jerome on the left, both by *Guercino*. 5th Chapel on the right, St. Amianus baptising a king, by *Genari*. 7th Chapel, \*Madonna enthroned with four saints and angels, an important work by *Lorenzo Costa* (1497; best light early in the morning). In the CHOIR, \*Coronation of the Virgin, with saints, in an attractive landscape, by *L. Costa* (c. 1505; best light early in the morning or after noon); \*Stalls by *Paolo Sacca*, 1523; above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi*. The N. transept contained Raphael's St. Cecilia down to 1796 (p. 338; the frame by *Formigine*, with a poor copy of the painting, is the original). 6th Chapel on the left, Statue of Christ in fig-wood over the altar (15th cent.); behind, a stone Cross of 801 on an antique column. 5th Chapel on the left, Call of the sons of Zebedee, by *Cesi*. 2nd Chapel on the left, St. Francis, by *Guercino*.

The Via Sto. Stefano farther on is bordered by fine palaces: No. 43 *Palazzo Ranuzzi*, No. 45 *Palazzo Pallavicini* (Pl. 35; G, 6).

The last street to the right in the Via S. Stefano, near the gate, leads to the church of **Madonna del Baracano**, which possesses a fine portico and contains a fresco by *Cossa*, the Virgin with Giov. Bentivoglio and his wife (1472). The framework surrounding the niche of the high-altar is by *Properzia de' Rossi*. — The town-wall, to the left of the church, commands a pretty view.

At the beginning of the VIA MAZZINI (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via S. Vitale, is the church of **S. Bartolommeo di Porta Ravegnana** (Pl. F, 4), erected about 1530 by *Formigine*, with a handsome colonnade. In the modernized interior are ceiling-paintings by *Angelo Colonna*. The 4th chapel on the right contains an Annunciation, one of the best works of *Franc. Albani* (1632), and a Nativity, and Flight to Egypt, by the same master; in the 5th chapel on the left is a half-figure of the Madonna, by *Guido Reni*. — Farther on in the Via Mazzini, on the left, No. 24, is the —



**Pal. Sampieri** (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*', adorned with admirable frescoes from the myth of Hercules by the *Carracci* and *Guercino*. The other paintings it contains are of little value (fee  $\frac{1}{2}$  fr.).

2nd R. Frescoes on the ceiling: \*Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by *Lod. Carracci*. — 3rd R. On the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Carracci*. — 4th R. Ceiling: Hercules and Atlas. Wall on the right, Hercules and Cacus with the lion's head, by *Agost. Carracci*. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino*. — 6th R. Ceiling-painting: Genins of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; marked by a tablet) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil.

The Gothic church of **S. Maria dei Servi** (Pl. G, 5), at the corner of the *Via Mazzini* and *Via Guerrazzi*, erected by *Andrea Manfredi* in 1393, with a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

INTERIOR. Over the high-altar, completed by *Montorsoli* in 1561: Christ risen from the Dead, and Mary and St. John, below (l.) Adam, (r.) Moses, at the back the portrait of the donor Giulio Bori. Below the organ are small frescoes by *Guido Reni*. 7th altar on the left, Annunciation, by *Innocenzo da Imola*. The place of the 3rd altar on the left is occupied by the monument of *Lod. Gozzadini* in stucco, by *Giov. Zaccaro*. 2nd altar: Christ and Magdalen, by *Fr. Albani*. In the choir, on the right, a terracotta relief, representing the Madonna and SS. Lawrence and Eustace with two angels, by *Vincenzo Onofri*, 1503.

**SS. Vitale ed Agricola** (Pl. 23; G, 4), in the *VIA S. VITALE*, was consecrated in 428 by St. Petronius, and restored in 1872. The large chapel on the left contains a fine altar-piece (covered) by *Fr. Francia*; side-frescoes: on the right Adoration of the Shepherds by *Giac. Francia*, on the left Visitation by *Bagnacavallo*. — Opposite is the *Palazzo Pedrazzi*, formerly *Fantuzzi* (Pl. 40; G, 4), built in 1605 by Formigine, with a superb staircase by P. Canali.

The northernmost of the streets radiating from the leaning towers is the *VIA ZAMBONI* (Pl. F, G, H, 3, 4), to the right in which is the effective and well-proportioned *Pal. Malvezzi-Medici* (Pl. 49), built by Bart. Triacchini in 1550. — Farther on, in the small *PIAZZA ROSSINI*, which is named after the celebrated composer, who attended the neighbouring Liceo Rossini (Pl. 26; important historical musical collection) in 1807-10, is —

**S. Giacomo Maggiore** (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a fine portico erected in 1483 by *Gasparo Nadi*. The interior contains several good pictures.

Over the altar, immediately to the left of the entrance, is the '*Vergine della Cintura*', by an early Bolognese master (covered); 3rd Chapel on the right: *Ercolo Procaccini*, Conversion of Saul; 5th Chapel, *Passerotti*, Madonna enthroned, with five saints and the donor; 7th Chapel, Marriage of St. Catharine, by *Innocenzo da Imola* (1536); 9th Chapel, St. Rochus with an angel, by *Lod. Carracci*; 11th Chapel, erected by *Pellegrino Tibaldi*, the teacher of the Carracci, and decorated by him with frescoes. In the CHOR large

paintings of the Resurrection, etc., by *Tommaso Laurati*. The 3rd chapel in the retro-choir contains a gilded altar with numerous saints; to the left, on the wall, a large painted crucifix by *Simone de' Crocefissi* (1370). The 6th \*CAP. BENTIVOGLIO, paved with coloured and glazed tiles, contains a \**Madonna*, with angels, on the right S. Sebastian, on the left the founder, the finest work of *Fr. Francia*, and frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the \**Bentivogli* family on the right (1488; earliest known work of this master). The frescoes above are by unknown artists. In the lunette above *Francia's* picture is a Vision of St. John (Rev. xvii, 1-8) probably by *Lor. Costa* (freely restored). Equestrian relief of Annihale Bentivoglio by *Niccolò dell' Arca* (1458); opposite the chapel-entrance the \**Monument* of Antonio Bentivoglio (d. 1435) by *Jacopo della Quercia*; by the entrance, Relief of Giovanni Bentivoglio, by *Fr. Francia* (? 1497). The 9th Chapel in the left aisle contains a Presentation in the Temple, by *Orazio Sammachini*.

The sacristan of S. Giacomo keeps the keys of the adjacent oratory of **S. Cecilia** (Pl. 4; F, 4), an oblong edifice erected in 1481. The fine frescoes are by *Lor. Costa*, *Franc. Francia*, and their pupils.

1st on the right, Burial of SS. Valerian and Tiburtius, with the Castle of S. Angelo in the background (much injured); on the left, Martyrdom of St. Valerian, both by *Amico Aspertini*; 2nd on the right, Vindication of St. Cecilia before the Roman prefect; on the left, Angel crowning St. Cecilia and Valerian her betrothed, both by *Chioldarolo*; 3rd on the right, Martyrdom of St. Cecilia in the oil-cask, on the left, Baptism of St. Valerian, both by *Tamaroccio*; 4th on the right, St. Cecilia bestowing alms; on the left, St. Urbanus converting St. Valerian, both by *Lor. Costa*; 5th on the right, Burial of St. Cecilia; on the left, Marriage of SS. Cecilia and Valerian, both by *Fr. Francia*.

Opposite, on the left side of the street, is the *Pal. Malvezzi-Campeggi* (Pl. 50), by Formigine, with an interesting court. Adjacent is the *Palazzo Magnani-Guidotti* (Pl. 48), by Dom. Tibaldi, 1577, with frescoes in the interior by the Carracci. — Then the *Teatro Comunale* (Pl. 60; F, 4). — On the right is the —

**University** (Pl. G, 3, 4; comp. p. 324), established since 1803 in the old *Palazzo Cellesi*, with a court by *Bart. Triacchini*. It now possesses five faculties and is attended by about 1500 students. It is well provided with scientific collections (open on Sun.), the most notable of which are the anatomical collection and the collection of minerals. The *Tower*, containing the observatory, affords a fine view.

The extensive **Library** of 170,000 vols. is open daily, 10-2 o'clock, except Sundays. Among the MSS. is the oldest codex of Lactantius; also letters from Voltaire to Frederick the Great, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna in 1776, died at Naples in 1849), professor of Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The **Geological Museum**, in an adjoining building, Via Luigi Zamboni 2530, contains interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities.

We next proceed to the old Jesuits' College, containing the —

\***Accademia delle Belle Arti** (Pl. G, 3). On the **FIRST FLOOR** (r.) is a valuable \**Picture Gallery*, or *Pinacoteca* (open daily from 9 to 3 or 4, according to the season; admission 1 fr.; on Sundays and holidays from 11 to 2 gratis). Each picture bears the name of the painter. A catalogue is in preparation.

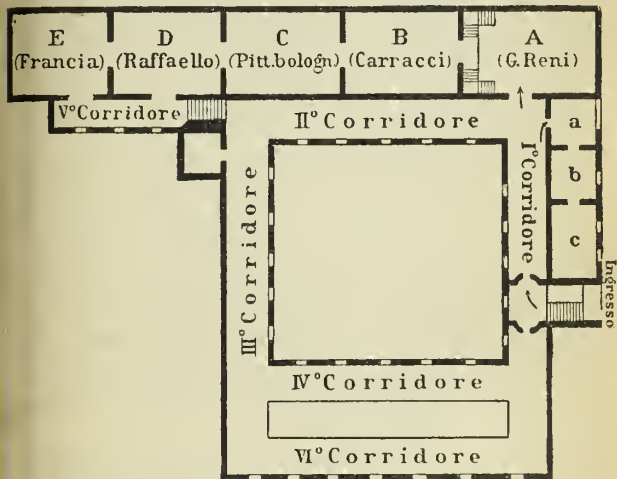
The visitor imbued with the modern taste for the period of the Renaissance will find little attraction in the works of the SEVENTEENTH CENTURY, which form the chief boast of this gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco-painting the works of these Bolognese eclectics (see p. 325) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 134, *Madonna della Pietà*, remarkable for its masterly grouping, which again recurs in No. 136, the *Crucifixion*, and which places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the *Massacre of the Innocents*, exceptionally harmonious and dignified in character; No. 139, *St. Andrea Corsini*, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the *Ecc Homo* which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the *Nativity of the Baptist*. *Annibale Carracci's* *Madonna and saints* (No. 36) has the merit of stately architectural arrangement. The *Communion of St. Jerome* (No. 34) by *Agostino Carracci* is very inferior to *Domenichino's* treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from pleasing, but *Guercino's* *Madonna with the two Carthusian monks* (No. 13) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the EARLIER PERIOD of Italian art. Thus No. 78, a *Madonna with saints* by *Fr. Francia*, bears important witness to Francia's artistic relation with Lorenzo Costa. The two early masters of Raphael are not unfavourably represented; *Timoteo Viti* by a *Mary Magdalen* (No. 204) and *Pietro Perugino* by a *Madonna in clouds* (No. 197). — The gem of the gallery, however, is RAPHAEL'S *ST. CECILIA* (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

On entering the building we turn to the right and traverse CORRIDOR I, which contains paintings by Bolognese masters of the second half of the 17th and of the 18th cent. (the three rooms on the right, see p. 339). Straight in front of us, at the end of the corridor, is —

ROOM A (*Sala di Guido Reni*), containing prominent works of *Guido Reni* (p. 325), the most talented and famous pupil of the Carracci. To the right of the entrance, \*137. *Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass*; 138. *Madonna del Rosario*, painted on silk in 1630 (as a procession-flag); 140. *St. Sebastian*; \*\*134. *Madonna della Pietà*, below are SS. *Petronius, Carlo Borromeo, Dominic, Francis, and Proculus* (painted in 1616 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 139. *St. Andrea Corsini*; \*136. *Crucifixion*; \*135. *Massacre of the Innocents*; 141. *Coronation of the Virgin*. — In this room also are 3. *Franc. Albani*, *Madonna del Rosario*; 96. *Gessi*, *St. Bonaventura raises a dead child to life*; *Cignani*, *Madonna with saints*; 1. *Albani*, *Madonna with saints*; 175. *Elis. Sirani*, *St. Anthony of Padua*. By

the staircase : \*142. *Guido Reni*, Chalk drawing for the 'Ecce Homo'; 30. *Simone Cantarini* (d. 1648), Portrait of Guido Reni. On a stand in the middle of the room : 360. *Niccolò (Alunno) da Foligno*, Madonna and saints adoring the Child, with the Annunciation on the back.

Room B (*Sala dei Carracci*): 12. *Guercino*, William of Aquitaine receiving the robe of the order from St. Felix; *Lod. Carracci*, 37. Madonna with saints, 42. Madonna with SS. Dominic, Francis, Clara, and Mary Magdalen, being portraits of members of the Bargellini family, at whose cost the picture was painted; 206. *Domen-*



ichino, Martyrdom of St. Agnes; ab ve, 36. *Ann. Carracci*, Madonna, with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Carracci*, Assumption; 47. *Lod. Carracci*, Conversion of Paul; 13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; *Lod. Carracci*, 45. Birth of the Baptist, 48. Madonna with SS. Jerome and Francis; 4. *Agostino Carracci*, Communion of St. Jerome; 55. *Giac. Caveone*, Madonna on clouds, with saints; 208. *Domenichino*, Death of St. Peter Martyr.

Room C contains works by the *Procaccini*, and by *Pellegrino Tibaldi*, *Al. Tiarini*, and other secondary Bolognese masters from about 1550 to about 1650.

Room D (*Sala di Raffaello*), with ceiling skilfully painted to imitate reliefs by *Prof. Silvio Gordini*, to whom the ceiling-



painting of the next room is also due. — 89. *Innoc. da Imola* St. Michael; 74. *Prosp. Fontana*, Pietà; above, School copy of *Raphael's* young St. John (p. 407).

\*\*152. *Raphael*, St. Cecilia surrounded by four other saints ordered in 1513 by Cardinal Lorenzo Pucci for the church of S. Giovanni in Monte (p. 333), but probably not painted before 1515. It was at Paris from 1796 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it in song. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalen, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalen's dress is of a violet colour. The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring that they do with respect to the expression and composition'. — *Prof. A. Springer's 'Raffael und Michelangelo'*

198. *Giorgio Vasari*, Banquet of Gregory I. (1540; one of the artist's best works); 116. *Parmigianini*, Madonna with SS. Margaret, Jerome, and Augustine; 26. *Bugiardini*, Madonna enthroned with saints; \*197. *Pietro Perugino*, Madonna in glory, with SS. Michael, John, Catharine, and Apollonia; 61. *Cima da Conegliano*, Madonna; 145. *Tintoretto*, Visitation.

Room E (*Sala del Francia*), with important works by *Francesco Francia* (p. 325): 371. Annunciation, with St. John the Evangelist, Francis, George, and Bernard (1500); no number, Madonna and St. Bernard; 83. Christ mourned over by angels; to the left, two niello works by Francia, specimens of the Pax used in the celebration of the mass; 82. Adoration of the Shepherds, Madonna and Crucifixion, in a fine landscape; 372. Madonna enthroned, with SS. Paul and Francis (a late work); no number, Madonna enthroned, with SS. Augustine, John the Baptist, George, and Stephen; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors (1499); above, 87. *Giac. Francia*, Madonna with SS. Peter, Mary Magdalen, and Francis; \*78. *Fr. Francia*, Madonna and six saints, angels, and the donor (1494; early work); 204. *Timoteo Viti*, Mary Magdalen (about 1508); 297. *Amico Aspertini*, Adoration of the Child; *Lor. Costa*, 392. Madonna with SS. Sebastian and James (1491; early



work), 65. SS. Petronius (on the throne), Francis of Assisi, and Dominic (1502), 376. Marriage of the Virgin; 64. *Franc. Cossa*, Madonna with St. Petronius, St. John, and the donor, above, Annunciation, chief work of this rare old-Ferrarese master (1474); above it, 215. *Lor. Costa*, Madonna with SS. Petronius and Thecla (1496); 373. *Franc. Francia*, Christ on the Cross, with saints. — We now proceed to the left to —

CORRIDOR V, containing chiefly old paintings. On the end-wall: 205. *Ant. and Bart. Vivarini da Murano*, Madonna enthroned, in a rich Gothic frame (1450); 102. *Giotto*, SS. Peter and Paul and the archangels Michael and Gabriel, the wings of an altarpiece from the church degli Angioli (the original Madonna, here replaced by a copy, is in Milan, p. 126). — We descend a few steps and enter —

CORRIDOR II. To the left: 277. *Luca Cambiaso*, Adoration of the Child; *Primiticcio*, Concert; 14. *Guercino*, St. Peter Martyr.

CORRIDOR III: *Caravaggio*, Judith, Herodias; *Luca Giordano*, Pietà.

CORRIDOR IV: *Hugo van der Goes* (?), Madonna; *Sustermans*, Portrait; 275. *Ant. Raphael Mengs*, Portrait of Clement XIII. — Parallel with this corridor is —

CORRIDOR VI, containing a rich collection of engravings and wood-cuts.

Of the three Rooms adjoining Corridor I, the first contains a number of old pictures: *Garofalo*, Holy Family; *Dosso Dossi*, Madonna with angels with musical instruments. — The two other rooms contain modern pictures.

Traversing the Via delle Belle Arti we next reach the *Pal. Bentivoglio* (Pl. 34; F, 3), erected by this powerful family in the 16th cent. on the site of their ancient mansion which was destroyed under Julius II. — A little to the S.W. in the PIAZZA S. MARTINO (Pl. F, 3, 4) is the Carmelite church of **S. Martino Maggiore**, in the Gothic style (1313).

1st Chapel on the left: \*Enthroned Madonna, with SS. Rochus, Bernardine, Anthony, and Sebastian, by *Fr. Francia*; above, a Pietà, below, Christ bearing the Cross. The window above represents St. James of Compostella, after a cartoon by *Fr. Francia*. Last altar to the left, an Assumption and a Resurrection in the lunette, by *Lor. Costa*; 1st altar on the right, *Girol. da Carpi*, Adoration of the Magi; 5th altar on the right, *Amico Aspertini*, Madonna with the canonized bishops Martin and Nicholas. Adjoining the sacristy is the tomb of the scholar Beroaldus, with his bust, by *Vinc. Onofri* (1504).

On the N. side of the town, near the *Porta Galliera*, rises the light eminence of **La Montagnola** (Pl. E, F, 1, 2), a promenade affording a fine view of the town. The *Arena di Pallone* (p. 323) is situated here. On the S. is the *Piazza dell' Otto Agosto*, formerly *Piazza d'Armi*. In 1848 the Austrians were attacked here by the Bolognese and compelled to evacuate the town.

Immediately to the left outside the *Porta Castiglione* is the church of **S. Maria della Misericordia** (Pl. F, 7; when closed ring at the door to the right).

INTERIOR. 2nd chapel on the right, round window designed by *Francia*, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high-altar a figure of Christ, and at the sides Madonna and Angel of the Annunciation, by *Lor. Costa* (1499). The altar-piece is an unimportant work of last century. At the last pillar of the left aisle is a fresco of *Francia's School*, Bishop and four monks. 3rd altar on the left, *G. M. Crespi*, St. Nepomuk; 2nd altar to the left *Bagnacavallo*, Madonna in clouds, two saints below (the master's best work).

Between the Porta S. Stefano and the Porta Castiglione (Pl. F, G, H, 7), to the right, is the new public park of the **Giardini Margherita**, now the favourite promenade of the Bolognese. The main entrance is beside the Porta S. Stefano near the tramway terminus. The park contains a pond (rowing boats). Military concerts are frequently given here in summer.

About  $1\frac{1}{2}$  M. beyond the PORTA D'AZEGLIO (Pl. D, 7), in the second road to the right, near the Casa Minghetti, is situated the church of *S. Maria*, called *Mezzaratta*, containing early Bolognese frescoes (closed). The pretty grounds of the adjoining *Villa d' Mezzaratta* are always open to strangers (fine view). — About  $\frac{1}{4}$  M. outside the Porta d'Azeglio a road diverges to the left to ( $\frac{3}{4}$  M. *S. Michele in Bosco*, an Olivetan monastery dating from 1437 (suppressed in 1797), now an *Orthopaedic Institute*. The entrance is through the iron gate on the right. From the front of the church fine view of Bologna and the plain. To visit the interior, apply to the 'Dimostratore', to the right of the church (fee  $\frac{1}{2}$  fr.). In the church are remains of frescoes by *Bagnacavallo* and others. The court is adorned with frescoes by the *Carracci* and their pupils from the history of St. Benedict and St. Cecilia, unfortunately much injured. — A little below *S. Michele* lies the *Villa Revedin*, which is open in the absence of the proprietor; its grounds command charming views. The road leading straight on hence back to the town brings us in a few minutes to a pavilion, beside which is an entrance to the *Giardini Margherita* (see above).

About  $1\frac{1}{4}$  M. outside the PORTA S. ISAIA (Pl. A, 4), to the W. of the town, is situated the **Certosa** (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Camp Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. Walkers follow the principal road from the gate and, after 10 min., take the road to the right, which leads in about  $\frac{1}{4}$  hr. more to the Campo Santo. The entrance is in the N.W. corner; the custodian (first court, to the left) is well-informed ( $\frac{1}{2}$ -1 fr.).

The church contains a few paintings by *Elisabetta Sirani* and *Cesi*, and wood-carving of 1539 and 1611. — At the beginning of the CLOISTERS are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 13th cent., then 15th on the right, 14th farther to the right, and 16th on the left; in the arcades modern monuments, most of them in marble, including figures of Faith by *Galletti* and Grief by *Monari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and the talented *Clotilda Tambroni* (d. 1817; p. 324). The principal families

of the town also possess vaults here; thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ('propugnatore dell'italica indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors of the present century, *Mezzofanti*, *Galvani*, *Costa*, *Schiassi*, *Mattei* (teacher of Rossini), etc.

On the *Monte della Guardia*, an eminence 3 M. to the S.W. of the **PORTA SARAGOZZA** (Pl. A, 6), rises the handsome pilgrimage-church of the **Madonna di S. Luca**, erected by *Dotti* in 1731, so called from an ancient picture of the Virgin ascribed to St. Luke, and brought from Constantinople in 1160. The hill (950 ft.) is ascended by a series of *Arcades*, consisting of 635 arches with numerous chapels, constructed in 1676-1739, and  $2\frac{1}{2}$  M. in length. They begin a short way beyond the gate and send a branch to the **Campo Santo** (p. 340). Steam-tramway from the **Piazza Malpighi** to *Meloncello* at the foot of the hill (p. 323). Thence the steps may be avoided by following the road next the arcades. A better road, used by carriages, diverges into the valley of the *Rio Ravone*,  $\frac{1}{2}$  M. outside the **Porta Saragozza**, and ascends in windings. At the (1 hr.) fork, the road to S. Luca diverges to the right, making a wide curve past *Monte Albano*, and reaches the church in  $\frac{3}{4}$  hr. more. The \*View, particularly from the windows in the S. ascent to the portal of the church and from the dome (staircase from the roof of the church;  $\frac{1}{2}$ -1 fr.), is remarkably fine and extends from the Apennines to the Adriatic. The precincts of the church and the adjacent intrenchments, now used for military purposes, are not accessible. On the summit, besides the church, there is an *Observatory*.

FROM BOLOGNA TO PORTOMAGGIORE, 29 M., railway in 2 hrs., an uninteresting route. Trains start from the station outside the **Porta S. Vitale** (Pl. H, 5) at Bologna. — From (10 M.) *Budrio* a branch-line runs to *Massalombarda* (p. 343). — *Portomaggiore*, see p. 322.

FROM BOLOGNA TO S. FELICE SUL PANARO,  $26\frac{1}{2}$  M., railway in  $1\frac{1}{2}$  hr., also uninteresting. The line is being extended to *Dossobuono* (p. 213). *S. Felice*, see p. 314.

## 47. From Bologna to Florence viâ Pistoja.

83 M. RAILWAY in  $3\frac{1}{2}$ -6 hrs. (fares 15 fr., 10 fr. 55, 6 fr. 75 c.; express 16 fr. 55, 11 fr. 60 c.). — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

*Bologna*, see p. 322. The train skirts the slope of the *Monte della Guardia* (see above), near the *Reno*, which it soon crosses. On an island in the *Reno*, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

3 M. *Borgo, Panigale*; 6 M. *Casalecchio di Reno*, beyond which the valley of the *Reno* contracts. At *Casalecchio* on 26th June, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti, and on 21st May, 1511, that of Pope Julius II. under the Duke of Urbino, by the French. — On the left, near (12 M.) *Sasso*, the brook *Setta* falls into the *Reno*, from which a sub-

terranean aqueduct, constructed by Augustus and recently restored by the engineer Zannoni, leads to Bologna (see p. 324). — 17 M. *Marzabotto*, with the spacious *Villa Aria* (important art-collections) and the remains of an Etruscan town and necropolis. Between this point and Porretta there are 22 tunnels. — 20½ M. *Pioppe di Salvaro*. At (24½ M.) *Vergato* the valley expands. 29½ M. *Riola*; on the left rise the steep rocky peaks of *Mte. Ovolo* and *Mte. Vigese*; a landslip from the latter destroyed the village of *Vigo* in 1851. On the right bank of the *Reno* is the modernised castle of *Savignano*, with picturesque environs.

37 M. **Porretta** (1155 ft.; \**Alb. di Roma*; *Palazzino*, open in summer only), a village of 1200 inhab., with frequented sulphureous springs and baths. — Beyond Porretta the line enters a narrow and romantic ravine of the *Reno*, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the Apennines. — 41 M. *Molino del Pallone*. — 45½ M. *Pracchia* (2025 ft.), the highest point on the line.

About 3 M. from *Pracchia* (omn.) lies *Gavinana* (*Alb. Ferruccio*, pens. 7-8 fr., well spoken of), a pleasant summer-resort. — A post-omnibus runs twice daily from *Pracchia* to (7 M.) *Cutigliano* (2215 ft.; Pension *Pendini*, 7-9 fr.), a convenient centre for excursions, viâ *Pontepetri*, where it reaches the old Apennine road connecting Florence and Pistoja with Modena (p. 311), and *S. Marcello Pistoiese* (about 2130 ft.; *Alb. della Posta*, well spoken of; Engl. Ch. serv.). The road then continues to ascend to (15 M.) *Boscungo* (*Locanda Ferrari*, tolerable) and to the *Passo dell' Abetone* (about 4520 ft.), where the \**Gr. Albergo dell' Abetone* (R. & L. 3½, déj. 2¼, D. 4½, pens. 12 fr.; open in summer only) lies in the midst of a fine forest. This is the starting-point for the ascent of *Monte Cimone* (7403 ft.; 4-5 hrs.; guide, *Beppino Ferrari*, etc.), the highest summit of the northern Apennines, commanding fine views. It is also a starting-point for numerous shorter excursions (*Monte Majori*, ¾ hr.; *Libro Aperto*, 1½-2 hrs.; *Tre Potenze*, 2 hrs.; *Monte Rondinajo*, *Lago Santo*, etc.). — From *Abetone* to *Fiumalbo* (p. 314) is about 9 M.

*Boscungo* is about 5½ hrs.' drive from *Pracchia*, and 7 hrs. from *Pistoja* (viâ *Pontepetri*, see above). A road also leads to it from the *Bagni di Lucca* (p. 379) in about 6 hrs. (carr. and pair, with trace-horse up the hill, 40-45 fr.).

Beyond *Pracchia* the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about 1½ M. in length, and then enters the valley of the *Ombro*, which flows towards the S., and is traversed by a lofty viaduct. Between this point and *Pistoja* there are numerous viaducts and no fewer than 22 tunnels. Beautiful \*Views. — 50½ M. *Corbezz*. — Beyond (54½ M.) *Piteccio* a view is at length revealed of the lovely and populous plains of Tuscany, and of *Pistoja* far below. — 57½ M. *Vajoni*.

61 M. *Pistoja* (p. 380). — From *Pistoja* to *Florence*, see p. 385.

#### 48. From Bologna to Ravenna.

52½ M. RAILWAY in 3¾ hrs. (fares 9 fr. 50, 6 fr. 70, 4 fr. 30 c.). The train follows the main line to Ancona and Brindisi as far as *Castel-Bolognese*, whence *Ravenna* is reached by a branch-line. — Steam Tramway from *Bologna* to *Imola* along the high-road, see p. 323.







# RAVENNA.

1 : 11.150

0 100 200 300  
Metri

## 1. Accademia delle Belle Arti D.5. Chiese:

2. di S. Agata Maggiore D.6.
3. di S. Apollinare Nuovo E.4.5.
4. di S. Giovanni Evangelista F.4.
5. Basilica di S. Vitale C.3.
6. Battistero C.5.
7. di Classe (S. Romualdo) D.6.
8. di S.<sup>a</sup> Croce C.2.
9. di S. Domenico C.4.
10. Duomo C.5.
11. di S.<sup>a</sup> Eufemia B.3.
12. di S. Francesco D.5.
13. di Gio. Battista D.3.
14. dei S. S. Gio. e Paolo. B.3.4.
15. S. Girolamo C.5.
16. di S.<sup>a</sup> Maddalena D.5.
17. di S.<sup>a</sup> M.<sup>a</sup> Maggiore C.3.
18. di S.<sup>a</sup> M.<sup>a</sup> in Porto F.6.
19. di S.<sup>a</sup> M.<sup>a</sup> dei Suffragi D.1.
20. S. Michele in Affricisco D.4.
21. di S. Niccolò D.6.
22. Oratorio di S.<sup>a</sup> M.<sup>a</sup> in Cosmedin E.4.
23. dello Spirito Santo (S. Teodoro) E.3.4.
24. di S. Vittore. D.2.
25. Congregazione di Carità D.4.
26. convento di S.<sup>a</sup> Chiara. F.5.
27. Mausoleo di Galla Placidia C.2.
28. Ospedale civile. EF.4.

## Palazzi:

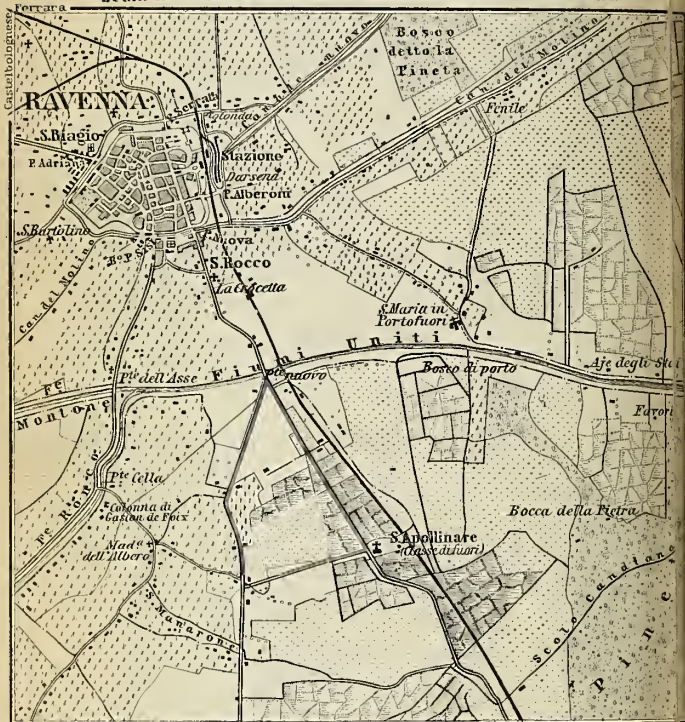
29. Arcivescovile C.5.
30. Municipale D.4.
31. Ginanni. C.5.
32. Governativo D.4.
33. Lovatelli. D.7.
34. Dul Corno D.6.
35. Rasponi ora Albergo Byron D.5.
36. " antico Balbi C.5.
37. " Dalle Teste C.4.
38. Spreti ora Argelli. D.3.
39. di Teodorico E.5.
40. Seminario Arcivescovile C.5.
41. Sepolcro di Dante Alighieri D.5.
42. " Isauicio Esarca C.3.
43. Teatro Comunale Alighieri. D.4.
44. Torre del pubblico D.3.





# CONTORNI DI RAVENNA.

Scala nel 1:86400  $\frac{1}{1}$   $\frac{0}{1}$   $\frac{1}{2}$  Chilometri



The train follows the direction of the Via *Æmilia* (p. 297). —  $4\frac{1}{2}$  M. *San Lazzaro*; 7 M. *Mirandola-Ozzano*;  $10\frac{1}{2}$  M. *Quaderna*; 15 M. *Castel S. Pietro*, with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

$21\frac{1}{2}$  M. *Imola* (*Hôt. S. Marco*), on the *Santerno*, an ancient town with 11,400 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as *Imolae*. The town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. Cassiano; and of the painter Innocenzo da Imöla (Francucci, b. about 1494, d. 1550; p. 325). — The train then crosses the *Santerno*.

26 M. *Castel-Bolognese* (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piocinino in 1434. — Hence to *Faenza*, see p. 353.

The line to Ravenna next passes (30 M.) *Solarolo* and (35 M.) *Lugo*, with 9200 inhab., junction of a line to *Lavezzola* (14 M.; p. 322), viâ *Massalombarda* (p. 341). — 31 M. *Bagnacavallo* (birthplace of the painter Ramenghi, p. 325, who is generally called after his native town); 42 M. *Russi*;  $44\frac{1}{2}$  M. *Godo*. —  $52\frac{1}{2}$  M. *Ravenna*.

**Ravenna.** — **Hotels** (bargain advisable). \**GRAND HÔTEL BYRON* (Pl. 35; D, 5), Via Mazzini, with trattoria and garden, R., L., & A. 3-5, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 12, omn. 1 fr.; *SPADA D'ORO & S. MARCO* (Pl. a; D, 4), Via Farini, R., L., & A.  $3\frac{1}{2}$  fr.; *UNIONE*, Via S. Agnese, unpretending. — *Caffè del Risorgimento*, in the Piazza Vitt. Emanuele; *Caffè Byron*, in the Piazza Byron, both tolerable.

**Oabs.** per drive 1, at night  $1\frac{1}{2}$  fr., two-horse  $1\frac{1}{2}$  or 2 fr.; first hour  $3\frac{1}{4}$ -2 $\frac{1}{2}$  fr., each additional  $\frac{1}{2}$  hr. 75 c. or 1 fr. 25 c.; beyond the town 2 fr. 20 c. or 4 fr. per hour.

**Tramway** to Forlì 5 times daily in  $1\frac{1}{2}$  hr. (fares 2 fr., 1 fr. 20 c.). — **RAILWAY** to *Ferrara*, p. 322; to *Rimini*, see *Baedeker's Central Italy*.

**Photographs.** *Ricci*, Via Farini 14 A. — **Post Office**, Piazza Alighieri (Pl. D, 4).

**Principal Attractions:** \*Baptistry (p. 346), Cathedral (p. 345), S. Vitale (p. 348), \*Mausoleum of Galla Placidia (p. 349), \*S. Apollinare Nuovo (p. 350), Mausoleum of Theodoric (p. 351), \*S. Apollinare in Classe (p. 352). The churches are closed from 12 to 2 p. m. Visitors with little time should hire a cab.

*Ravenna*, a town of ancient origin, and formerly the capital of a province, now largely deserted, with 12,100 inhab., is situated in the plain between the rivers *Lamone* and *Ronco* (the Roman *Belesis*), in a somewhat unhealthy district. It was originally a seaport, but is now 6 M. distant from the sea and connected with it by the *Canale Corsini* only, a channel constructed in 1737, beginning at the small new harbour opposite the station (*Darsëna*; Pl. G, 3, 4).

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the



*Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now improved, and a new quarter was erected between the town and the harbour (*Caesarea*, a name perpetuated by the ruined church of *S. Lorenzo in Cesarea*). The harbour however, having been gradually filled up by the deposits of the Po, *Classis* and *Cesarea* fell to decay, while Ravenna continued to be the capital of the province *Flaminia*. As early as A.D. 44 Ravenna became an episcopal see, *St. Apollinaris*, a disciple of St. Peter, being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 439 Ravenna was erected into an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian *Odoacer*, King of Italy, and again in 493 by *Theodoric the Great*, King of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 539. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard *Aistulph* banished *Eutychius* the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by *Pepin*, King of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the *Polenta* family, of whom favorable mention is made by *Dante*, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came into possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by *Pope Julius II.*, and it belonged to the *States of the Church* till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the papal dominions in 1860. In Aug., 1849, *Gariibaldi* found refuge at Ravenna from the pursuing Austrians, while his wife *Anita* succumbed to the fatigues of the flight.

In the History of **Early Christian Art** of the 5-8th century, Ravenna is the most important place in Italy next to Rome. Being less under the influence of the mighty traditions of the past here than at Rome, and impelled to a creative activity by the absence of ancient buildings so abundant in the capital, art was in a position to develop itself more freely, and even to venture on innovations. The connection of Roman and Byzantine art may best be studied at Ravenna. Here, as at Constantinople, also formerly the centre of a brilliant architectural period, the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantinism and some of the churches of western Europe (such as the cathedral at Aix-la-Chapelle). The ancient BUILDINGS of Ravenna belong to three different periods, the first being that of Honorius and his sister *Galla Placidia*, 404-450 (*Cathedral, Baptistery, Archiepiscopal Chapel, S. Agata, S. Giovanni Evangelista, S. Giovanni Battista, Mausoleum of Galla Placidia, and S. Francesco*); the second a Gothic period from 493 to about 539 (*St. Martinus or S. Apollinare Nuovo, S. Spirito, Baptistery of the Arians or S. Maria in Cosmedin, and the Palace and Mausoleum of Theodoric*); and the third a Byzantine period from 539 onwards (*S. Vitale and S. Apollinare in Classe*, both begun in the preceding period). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object (by Byzantine architects in Istria) instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls (*Palace of Theodoric; S. Apollinare in Classe*). This last feature appears also in Diocletian's buildings at Salona. The campanili moreover are detached and are circular in form. Transepts are wanting, as also was probably the case originally in most of the Roman basilicas. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these



noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — MOSAIC PAINTING was also extensively practised at Ravenna. The earlier symbolism (Baptistery, Mausoleum of Galla Placidia) was gradually abandoned for the historical Christian style (S. Apollinare Nuovo, S. Vitale), but at the same time the fidelity to nature became less and the designs became stiff and conventional. At this period, too, the costly but stiff costumes, and the ceremonial air of the Byzantine court, began to affect the designs, thus preparing the way for the later Byzantine style. — The traveller will also have an opportunity here of examining SARCOPHAGI, IVORY CARVING (Throne of St. Maximian, see below), STUCCO RELIEFS (Baptistery of the Orthodox, p. 346), and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carlovingian era.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821; see p. 347).

From the station (Pl. G, 3, 4), in front of which rises a statue to the Italian patriot *L. C. Farini*, Dictator of the Emilia in 1860, we pass the Piazza Anita Garibaldi, with the church of S. Giovanni Evangelista (p. 350) and a 'Martyr's Monument', by Zocchi, unveiled in 1888, and crossing the Corso Giuseppe Garibaldi (to the right, S. Spirito and S. Maria in Cosmedin, p. 350), proceed straight to the PIAZZA VITTORIO EMANUELE (Pl. D, 4), in the centre of the town. This piazza is adorned with two lofty columns of granite erected by the Venetians in 1483, bearing statues of SS. Apollinaris and Vitalis, and a colonnade of eight columns of granite, referred to a basilica of Hercules (?) restored by Theodoric. The king's monogram is discernible on the corner column. Beyond this Piazza is the —

*Piazza Venti Settembre* (Pl. C, 4), with a granite column crowned with an eagle, erected in 1609 to Cardinal Gaetani.

The Via Gioacchino Rasponi leads hence to the Cathedral (Pl. 10; C, 5) of *S. Orso*, or *Basilica Ursiana*, almost entirely rebuilt in the 18th cent. on the site of a church founded by Bishop Ursus (d. 396), and consisting of nave and aisles with transept, surmounted by a dome above the crossing. The round campanile is the only relic of the ancient church.

INTERIOR. 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus (6th cent.). In the S. TRANSEPT is the chapel of the Madonna del Sudore, containing the marble sarcophagi of SS. Barbatian (r.) and Reginald (l.) of the 6th century. The HIGH ALTAR contains a marble sarcophagus with the remains of nine bishops of early date; to the right a silver crucifix with figures of the Bishops of Ravenna, executed in the 15th century, the reliefs in the centre of the 16th century. At the sides, choir-screen panels of the 5th cent. have been let into the floor. — In the AMBULATORY, on each side, are several marble slabs with figures of animals, birds and fishes, dating from the 6th cent., being fragments of an ancient pulpit ('ambo') with inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. — The SACRISTY contains an *Easter Calendar* from 532 to 626 and the *Ivory Throne* of St. Maximian (546-552), with bas-reliefs representing John the Baptist in the centre in front, the four Evangelists on the right and left, and the history of Joseph at the sides. The scenes are surrounded with ornamentation (animals in rich foliage) distinctly influenced by miniature-painting. The missing tablets are said to have been carried off during the wars of the 16th cent., one of them, of which a poor copy

is shown, being now preserved at Florence. Near it is an enamelled silver cross dating from 1366. In the lunette above the entrance to the sacristy, to the right, \*Elijah in the desert, fed by the angel, a fresco by *Guido Reni*. The chapel of the Holy Sacrament in the N. TRANSEPT contains the Shower of Manna, also by *Guido Reni*; the frescoes on the ceiling, Christ in glory, are by his pupils.

Adjoining the Cathedral is the —

\***Baptistery** (Pl. 6; C, 5), *S. Giovanni in Fonte*, or *Battistero degli Ortodossi*, probably also founded by St. Ursus (see p. 345), and dedicated to John the Baptist, an octagonal structure, with a cupola constructed of clay-vessels. The building was restored in 1890.

The INTERIOR, the pavement of which has been raised about 18 inches contains two arcades, one above the other. The cupola is decorated with remarkably fine \**Mosaics* of the 5th cent., the most ancient at Ravenna representing the Baptism of Christ (with a beard) with the river-god of the Jordan on a gold ground and the twelve Apostles on a blue ground. Under these runs a broad frieze, on which, between the groups of high columns, are represented four altars with the open books of the gospels and thrones with crosses. The upper arcades of the wall are adorned with sixteen figures of prophets (?), and enrichments, in stucco. On the lower section of the wall are admirable mosaics of gold wreaths on a blue ground with statues of prophets (?) at the corners. The parapet of the large font in white marble and porphyry is of the 5th century. — The custodian, Via del Battistero 2, also shows the *Cappella S. Giustina*, beside the cathedral, containing a Bacchic vase (fee 1/2 fr.).

The **Archiepiscopal Palace** (Pl. 29; C, 5) possesses a square vaulted chapel of the 5th cent., on the first floor (fee 30-50 c.).

The vaulting is adorned with ancient *Mosaics* representing saints, completed in 547; in the centre, on the groining, four angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The Madonna and two saints over the altar were originally in the cathedral. The ante-room contains ancient and early mediæval inscriptions, a torso in porphyry (said to be that of Theodoric), and a \*Relief with children from the temple of Neptune. — The episcopal *Archives* comprise about 25,000 documents on parchment.

On the right, at the beginning of the *Strada di Classe* leading to the *Porta S. Mamante*, is the **Accademia delle Belle Arti** (Pl. 1, D 5; open till 2 p.m. only; ring at the gate, 50 c.).

The **PICTURE GALLERY** chiefly contains pictures by masters of the place such as (first room, to the right) a Crucifixion, Descent from the Cross, and several portraits by *Luca Longhi* (d. 1580); pictures by his son *Francesco*; a Descent from the Cross by *Vasari*; Madonna and saints by *Cotignola*; a large ancient mosaic found near Classe. Several rooms opposite contain casts from the antique. — On the UPPER FLOOR, besides pictures (including a Madonna and saints, by *Rondinelli*) are a bust of St. Apollinaris by *Thorvaldsen* and the monument with recumbent statue of *Guidarello Guidarelli*, 'guerrier Ravennate' (d. 1502), by *Baldelli Giacomelli* (? more probably *Severo da Ravenna*). Several statues from Canova's studio; *Eudymion*, by *Canova*.

In the *Strada di Classe*, No. 192, is the secularised **Camaldulensian Monastery of Classe** (Pl. 7; D, 6), now containing the **MUNICIPAL COLLECTIONS**.

In the court, to the right, is the entrance to the *Accademia delle Belle Arti* (see above).

On the first floor is the **Biblioteca Comunale** (admission daily, 10-2 except on Sundays and holidays), founded in 1714 by the Abbate Canetti containing 60,000 vols. and 700 MSS. Among the latter are the celebrated

MS. of *Aristophanes* of the 10th cent.; one of *Dante* of 1369, another by *Pietro di Dante*(?); letters of *Cicero* of the 15th cent.; commentary of *Benvenuto da Imola*; prayer-book of *Mary Stuart*, with miniatures; *Visitors' Book from the Tomb of Dante* (see below). The rare editions include the *Decretals of Boniface VIII.*, printed by Fust at Mayence in 1465, and a number of '*editiones principes*'. The library also possesses the wooden coffin which contained Dante's remains, found in 1865; and a valuable suit of ancient armour, said to have belonged to Odoacer (d. 493).

Behind the library are various Collections, not yet arranged, which are to be incorporated with the Museo Civico. Room I: Bronzes of various periods. — Room II: on the right, embroidery of the 5th and 6th cent. with portraits of bishops, ivory reliefs of the 6th to the 9th cent.; on the left, Majolica, crozier with Venetian enamel, Limoges enamel, medals of the Renaissance, etc.; in the centre, mediæval ivory work. — Room III: Minerals. — Room IV: Intarsia caskets of the 16th century.

The lower rooms of the monastery are devoted to the Museo Bizantino, consisting of sculptures, inscriptions, and architectural fragments of the Roman and Byzantine periods. In the room to the right (once the refectory) is a fresco by *Luca* and *Francesco Longhi*, representing the Marriage at Cana. The back-rooms to the left contain Renaissance sculptures.

The altars of the monastery-church of *S. Romualdo* (built in 1630 by Danesi) are richly decorated with rare and beautiful marbles; in the 2nd chapel on the left St. Romuald by *Guercino*; 3rd chapel on the left, a beautiful ciborium (with candelabrum and cross from the sacristy) in lapis lazuli; frescoes by *Longhi*.

*S. Niccolò* (Pl. 21; D, 6), built by Archbp. Sergius in 760 (closed), contains numerous paintings by the Augustine monk *Padre Cesare Pronti* and by *Francesco da Cotignola*.

*S. Agata* (Pl. 2, D 6; entrance Via Mazzini 46), of the 5th cent., consisting of nave and aisles with a vestibule, contains beautiful antique marble columns.

A house in the same street, at the corner of the Piazza Byron (Pl. D, 5), opposite the Albergo Byron (Pl. 35), was once occupied by Lord Byron (p. 345), as the memorial tablet records. A monument to Garibaldi was erected in the piazza in 1892.

*S. Francesco* (Pl. 12; D, 5), formerly *S. Pietro*, is said to have been founded by St. Petrus Chrysologus about 427-430, on the site of a temple of Neptune, but is now entirely modernised with the exception of the apse.

The INTERIOR consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta, of 1396; on the left that of Enrico Alfieri, who died in 1405 as general of the Franciscans, below which is a Christian sarcophagus of the 5th century. Then on the right the sarcophagus of the archbishop St. Liberius, of the 5th century. The Cappella del Crocifisso, the 2nd on the right, contains two columns of Greek marble and handsome pilasters with capitals and ornamentation by *Pietro Lombardo*.

Adjoining the church is Dante's Tomb (Pl. 41; D, 5). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was interred in the church of S. Francesco.

In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardo*, and it was subsequently restored in

1592 and 1780. It is a square structure with a dome, embellished with medallions of Virgil, Brunetto Latini the poet's master, Can Grande della Scala, and Guido da Polenta his patrons; opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph attributed to Dante himself: —

*Jura Monarchiae, Superos, Phlegethonta lacusque  
Lustrando cecini, voluerunt fata quousque,  
Sed quia pars cessit melioribus hospita castris,  
A(uc)tozemque suum petiit felicior astris,  
Hic claudor Dantes, patriis extorris ab oris,  
Quem genuit parvi Florentia mater amoris.*

A marble slab opposite the tomb indicates the site of the house in which Guido da Polenta entertained the poet. — To the right of the tomb is a small court containing twelve *Early Christian Sarcophagi*. The largest, dating from the 4th cent., has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides. On the wall is a relief-portrait of *Giuseppe Mazzini* (p. 64).

*S. Michele in Affricisco* (Pl. 20; D, 4), erected in the 6th cent., is now destroyed with the exception of the apse and the clock-tower.

*S. Domenico* (Pl. 9; C, 3, 4), a basilica founded by the exarchs and subsequently rebuilt, is adorned with paintings by *Niccolò Rondinelli*. — Near the *Porta Adriana* is the picturesque little church of *SS. Giovanni e Paolo* (Pl. 14; B, 3, 4), in the Renaissance style, with a Romanesque tower, square below, and round above. An ambo of 597 in the interior resembles that in the cathedral (p. 345).

\**S. Vitale* (Pl. 5; C, 3) was erected in 526 under the superintendence of Julianus Argentarius by Archbp. Ecclesius on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was probably originally the court-church, and served as a model to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side.

The INTERIOR, unfortunately marred by modern painting, is divided by eight massive pillars into a central space with an ambulatory around it. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The lower parts of the pillars are still incrustated with their original coating of rare marble ('Africanone'). The upper columns have capitals of several pieces, the lower columns fine trapezium-capitals (probably the earliest in Ravenna). The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The CHOIR is adorned with admirable \**Mosaics*, which are however inferior in style to those of earlier date in the Baptistery (p. 346) and to those of the Mausoleum of Galla Placidia (p. 349): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left Ecclesius with the church itself. Below, (l.) Emp. Justinian with the bishop Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. In front, under the windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the side-walls, the four Evangelists sitting, beneath



them Isaiah (on the right) and Jeremiah (on the left) standing. On the right, in the central scene, an altar with bread and wine; at the sides the blood-sacrifice of Cain and the bloodless offering of Melchisedech. Beside it, Moses as a shepherd; above, Moses putting off his shoes before the burning bush. On the left in the centre, a table at which the three angels are entertained by Abraham, Sarah at the door, and sacrifice of Isaac. In the archway busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of S. Vitalis. On the right, at the entrance to the choir, a \**Greek Relief* from a temple of Neptune, representing his throne with shells, trident, and genii; opposite to it a modern copy. — In the vestibule of the sacristy a *Roman Relief*, the Apotheosis of an emperor: the goddess Roma is sitting on the left; next but one to her is Julius Cæsar, with Augustus and Claudius beside him. On the left, a fragment of a procession with victims, forming part of the same work. Opposite are early-Christian reliefs: Daniel in the lions' den, Christ imparting a blessing, and the Raising of Lazarus (7th cent.).

To the N., at the back of the church, is the *Monument of the Exarch Isaac* (Pl. 42, C 3; d. 641); his sarcophagus with a Greek inscription, erected by his wife Susanna, several other ancient inscriptions, and the relief of a Roman warrior have been transferred to the Museum. — The custodian of S. Vitale also keeps the key of the —

\***Mausoleum of Galla Placidia** (Pl. 27; C, 2), now SS. Nazario e Celso, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The INTERIOR is adorned with beautiful \**Mosaics*, on a dark blue ground, of the 5th cent.: in the dome the symbols of the four Evangelists; in the four arches eight apostles (or perhaps prophets), between which are doves drinking out of a vase (resembling the celebrated mosaic on the Capitol); under the vaulting of the right and left transept arc the other four apostles (?) in gilded mosaic; between them are stags at a spring. Over the door is \*Christ as a young shepherd, with long hair; opposite is the triumph of Christian faith, in which Christ (represented here with a beard) is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. — The *Altar*, constructed of transparent Oriental alabaster and intended to be illuminated by inserted lights, was formerly in S. Vitale; behind it is the large marble *Sarcophagus of Galla Placidia* (d. 450), once enriched with plates of silver, in which the Empress was interred in a sitting posture. On the right of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; on the left that of Constantius III., her second husband (417) and father of Valentinian III.; at the sides of the entrance are two small sarcophagi containing the remains of the tutors of Valentinian and his sister Honoria. These are the only monuments of the emperors of ancient Rome which still remain in their original position.

**S. Giovanni Battista** (Pl. 13; D, 3), with an ancient round tower, erected by Galla Placidia in 438 for her confessor St. Barbatian, was almost entirely remodelled in 1683. The columns of the interior belong to the original church.

The CORSO GIUSEPPE GARIBALDI (Pl. E, F, 2-6) leads to the N. to the Porta Serrata (thence to the Rotonda, see p. 351), and to the S. to —

**Sto. Spirito** (Pl. 23, E 34; entrance in the Via Paolo Costa), or *S. Teodoro*, erected by Theodoric for the Arian bishops, with a



vestibule at the W. entrance (portal, 16th cent.), and adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit. — The sacristan (in the house No. 8) also keeps the key of the adjacent —

**S. Maria in Cosmedin** (Pl. 22), or *Baptistery of the Arians*. The octagonal dome is adorned with *Mosaics* of the 6th cent.: in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the entrance-court on the left side. — In the Piazza Anita Garibaldi (p. 345) is the church of —

**S. Giovanni Evangelista**, or *S. Giovanni della Sagra* (Pl. 4; F, 4), erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but much injured by alterations. The court in front of it has retained the form of the ancient atrium. Above the beautiful portal of the latter (14th cent.) are reliefs in allusion to the foundation of the church.

The INTERIOR (if closed, knock at the door), with its unpleasing barrel-vaulting, consists of nave and aisles borne by twenty-four antique columns. The vaulting of the 4th chapel on the left is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna on a visit to his friend Dante). In the closed chapel to the left of the choir are some remains of old *Mosaic Pavement*, representing the storm to which Galla Placidia was exposed, on the left, and figures of animals on the right.

\***S. Apollinare Nuovo** (Pl. 3; E, 4, 5), a basilica erected about 500 by Theodoric the Great as an Arian cathedral (*S. Martinus in Coelo aureo*), was afterwards (570) converted by the Archbishop S. Agnello into a Roman Catholic church. It has borne its present name since the 9th cent., when the relics of the saint were transferred hither from Classe. The atrium and apse have been removed in the course of later alterations, but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling alone has been altered.

The INTERIOR contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting *Mosaics* of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, with additions of the 9th cent., afterwards frequently restored: on the left the town of Classis with the sea and ships, twenty-two virgins with the Magi (the E. half arbitrarily restored in 1846); on the right is the city of Ravenna with the church of S. Vitalis and the palace of Theodoric, and twenty-five saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel

on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, broken marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic. The coffin of St. Apollinaris rests upon four porphyry columns from the ancient ciborium.

In the same street, a few paces to the S. of S. Apollinare Nuovo, is a side-façade of the *Palace of Theodoric* (Pl. 39; E, 5), in which the exarchs and the Lombard kings subsequently resided. It consists of a high wall crowned with an upper story with a central niche (exedra) and, at the sides, three small columns of marble bearing round arches, with a simple gateway below. The columns and treasures of art of this palace were removed to Germany by Charlemagne. To the right of the principal door, in the wall, is a porphyry basin, said to be Theodoric's coffin, probably from a bath, brought here in 1564. The palace itself stood in the adjacent Via Alberoni, excavations in which have brought to light rich mosaic pavements of the 5th century.

Still farther on, near the Porta Nuova, is **S. Maria in Porto** (Pl. 18; F, 6), erected in 1553 from the remnants of the Basilica of S. Lorenzo in Cesarea (p. 344), consisting of nave and aisles with transept and an octagonal dome, and borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (6th cent.).

A pleasant walk may be taken round the walls of the town, and partly upon them, as they are now nearly level with the ground.

About  $\frac{1}{2}$  M. from the *Porta Serrata* (Pl. D, E, 1; p. 349) is situated the **\*Mausoleum of Theodoric the Great** (Pl. G, 1), the *Rotonda*, or *S. Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became a Rom. Catholic place of worship. In order to reach it, we take the road to the right, very soon after quitting the gate, and cross the railway, beyond which the tomb is seen to the left, shaded by poplars (key at the adjacent house, 30 c.). It was probably erected by Amalasuntha, the emperor's daughter (about 530). The substructure is of decagonal shape, and the flat dome, of 36 ft. in diameter, consists of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which shaded the balcony round the upper story, are now preserved in the interior. The substructure, with its ten arches, long lay half under water; the upper part is approached by a double staircase of marble, added in 1780.

About  $2\frac{1}{2}$  M. from the *Porta Nuova* (Pl. F, 7) is the church of **S. Maria in Porto Fuori**, a basilica with open roof, erected by Bishop Onesti (known as 'Il Peccatore'), in consequence of a vow made in 1096. The left aisle contains the sarcophagus of the founder, of 1119. The choir and the two adjacent chapels contain *Frescoes* of the 14th century. It is supposed that this spot was formerly the site of the old harbour, and that the massive substructure of the clock-tower belonged to the lighthouse (faro).

No traveller should quit Ravenna without visiting the church of *S. Apollinare in Classe*, situated 3 M. to the S.E. of the Porta Nuova. This may be done either by carriage (with one horse, there and back, about 3-4 fr. comp. p. 343) or by the railway between Ravenna and Rimini. Train stop at *Classe* only between June 1st and Sept. 30th (fares 60, 45, 35 c.). About halfway, both the road and the railway cross the united river *Ronco* and *Montone*.

\**S. Apollinare in Classe*, erected in 534 by *Julianus Argentarius* ('the treasurer') on the site of a temple of Apollo, was consecrated in 549, and restored in 1779. This is the largest of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with indications of pilasters and arches. (For unlocking the doors, 50 c.)

The spacious INTERIOR (now almost destitute of colour) rests on twenty-four cipollino columns, and has an open roof. The *Walls*, which were stripped of their marble panelling by Sigismondo Malatesta, are adorned with portraits of bishops and archbishops of Ravenna, an unbroken series of 129, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. In the left aisle is an inscription relating to the penance performed here by Emp. Otho III. at the instigation of St. Romualdo. Adjacent is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 15th century. — The NAVE contains a marble altar, in the ancient fashion. — The CRYPT, a kind of corridor in which the remains of St. Apollinaris once reposed, is in winter sometimes under water. The bronze window-gratings, seen from without, are ancient. — Above the crypt is the broad flight of steps leading to the 'TRIBUNA' with the high-altar. The canopy of the latter is borne by four columns of black and white Oriental marble. The two ends of the choir-bench terminate in the episcopal throne of St. Damianus, which has been sawn through. The dome of the tribune is adorned with well-preserved *Mosaics* of the 6th cent.: in the centre a large cross on a blue ground with gilded stars, at the sides Moses and Elias, below whom is St. Apollinaris preaching to his flock; below, on the right, are the sacrifices of Abel and Melchisedech; on the left, Constantine and other Roman emperors, among whom are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The ROOF-ARC is also embellished with mosaics: in the centre a bust of Christ, at the sides the emblems of the Evangelists, and below them two flocks of sheep hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or *La Pineta*, which existed in the time of Odoacer and has been extolled by Dante, Boccaccio, Dryden, and Byron, begins about 13¼ M. beyond the church of S. Apollinare. The severe winter of 1880-81 and a conflagration have, however, destroyed most of it.

About 2 M. to the S. of Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, a memorial of the victory gained on 11th April 1512, by the united armies of Louis XII. of France and the Duke of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell (p. 128).

## 49. From Ravenna (or Bologna) to Florence viâ Faenza.

94 M. RAILWAY in 9 (from Bologna in 8) hrs. (fares 17 fr. 20, 12 fr. 10, 7 fr. 75 c.). Carriages are changed at Castel Bolognese and Faenza, where passengers have usually to wait some time. The line from Marradi to Florence is interesting both on account of the beauty of the scenery and the bold construction of the railway.

From Ravenna or Bologna to (26 M.) *Castel Bolognese*, see p. 343.

31 M. **Faenza** (110 ft.; *Corona*, near the Piazza Vitt. Emanuele, with clean trattoria, R. 2 fr., omn. 60 c.; *Caffè-Ristorante Italia*, Piazza Vitt. Emanuele, with rooms to let), the *Fuventia* of the ancient Boii, a pleasant town with 14,000 inhab. on the *Lamone* (the ancient *Anemo*), has given its name to a kind of majolica (fayence), the manufacture of which was at its zenith in the 15th cent. and has recently been again receiving attention.

The Corso Garibaldi, the main street, leads straight to the spacious Piazza Vittorio Emanuele, in which are situated the *Palazzo Municipale*, to the left, and the CATHEDRAL OF S. COSTANZO, to the right. The latter, a basilica with nave and aisles, was begun in 1474 by *Giuliano da Majano* of Florence, and contains numerous works of art: in the 4th chapel to the right, *Innocenzo da Imola*, Holy Family (covered); in the chapel to the left of the high-altar, the tomb of St. Savinus, by *Benedetto da Majano* (1472).

A street at the end of the Piazza, beside the post-office, leads to the right to the Ginnasio, on the first floor of which is the municipal PINACOTÈCA, with some good paintings, chiefly by artists of the Romagna, and a few sculptures. The latter include a colossal group of the Virgin and the two SS. John, by *Alf. Lombardi* or *Begarelli*, a wooden statue of St. Jerome, by *Donatello*, and a marble bust of St. John the Baptist, ascribed to *Donatello* but probably by *Ant. Rossellino*.

The *Chiesa della Commenda*, in the Borgo or S.W. part of the town, contains a fine fresco of the Madonna and saints, by Girol. Pennacchi da Treviso (1533).

From *Faenza* to *Ancona*, see *Baedeker's Central Italy*.

THE RAILWAY TO FLORENCE describes a wide curve round Faenza, and by means of a short tunnel passes from the plain into the broad valley of the *Lamone* (see above), which it continues to ascend, frequently crossing the stream, to the ridge of the Apennines.

39½ M. **Brisighella**, a pleasant village with 2500 inhab., situated, with its pretty villas, on the left bank of the river on a mountain-slope crowned with a castle. — 42 M. *Fognano*. We traverse three tunnels and cross the river several times. — 47 M. *Cassiano*. Beyond (49 M.) *S. Martino in Gattara* the line remains on the left bank of the *Lamone*, and runs through vineyards.

At (52½ M.) **Marradi** (1045 ft.; 1600 inhab.) the mountains approach nearer to each other.

On the conical mountain-peak to the right is a ruined castle. The line now crosses to the right bank, but after two tunnels,



recrosses the stream by means of a lofty viaduct, and traverses six tunnels more.

55½ M. *Fantino-Palazzuolo*. Palazzuolo lies 4½ M. to the N. The high-road from Faenza to Florence crosses the railway by means of a lofty bridge immediately beyond the station. — Two bridges and five more tunnels. The ascent now becomes rapid.

58½ M. *Crespino*. Passing over several bridges and through three short tunnels, we enter the main tunnel of the line (2½ M. long; 7 min. transit), which pierces the ridge of the Apennines. The highest point of the line (1890 ft.) is reached in the middle of the tunnel.

The line now rapidly descends on the right bank of the streamlet *Muccione*, traversing a short tunnel, to (63 M.) *Fornello*. Another short tunnel and then the long *Monzagnano Tunnel* (1¼ M.) bring us to the narrow, mountain-enclosed valley of the *Rozzolo*, which we soon quit by another series of tunnels to enter the valley of the *Elsa* at the church of *Madonna dei Tre Fiumi*.

We descend on the right bank of the stream. — Beyond (66½ M.) *Ronta* the train leaves the valley of the *Elsa* (two tunnels), and runs through a fertile hilly district to (69½ M.) *Panicaglia*. The boulder-strewn beds of several torrents are spanned by large bridges and viaducts.

72 M. **Borgo S. Lorenzo** (605 ft.; 3100 inhab.) is the chief place in the *Mugello*, a beautiful wide valley, enclosed by lofty mountains, on the W. slope of the central Apennines. The valley is watered by the *Sieve*, which joins the Arno at Pontassieve (p. 479).

The train crosses the stream a little before reaching (75 M.) *S. Piero a Sieve*, and then, following the monotonous valley of the *Carza*, ascends the S.W. longitudinal chain of the Apennines, which culminates in the *Monte Giovi* (3255 ft.) and the *Monte Morello* (3065 ft.; p. 475). After crossing the stream seven times and traversing two tunnels, we reach (79½ M.) *Vaglia*, beyond which are three more short tunnels. To the left we catch a momentary glimpse of the *Monte Senario*, with its convent (p. 478).

A tunnel, 2¼ M. in length, now pierces the E. spur of the *Monte Morello*; and beyond another short tunnel we reach (84½ M.) *Montorsoli* (p. 478). — Four more tunnels. To the right is a view of the valley of the *Mugnone*, with the lower part of the railway; in the distance, Florence and its hills. We cross the *Mugnone* to —

88 M. *Le Caldine*, on the left bank. Below the station the valley contracts between the hills of *Monterinaldi*, on the right, and *Fiesole* (p. 477), on the left. Two tunnels. We finally descend the right bank of the *Mugnone* to the well-tilled valley of the Arno, and beyond a line diverging to the left to the suburban station outside the *Porta S. Croce*, reach —

94 M. *Florence*, see p. 387.



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*Tuscany*, which covers an area of 9287 sq. M., and contains 2,226,265 inhab., is divided into eight provinces of very different sizes; viz. *Massa-Carrara*, 687 sq. M. in area, an independent duchy down to 1829; *Lucca*, 575 sq. M. in area, independent down to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 126 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 295, in Siena 127, and in Grosseto not more than 57. With the exception of the coast-districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malignant fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Tusci* or *Etrusci* (Greek *Tyrrhenians*). The excellent iron of Elba and the rich copper mines of Volterra afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan ironwork have been made. The art of

navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 537), was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Towns*, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilisation, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans 2000 years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a* (*chasa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgaris*, *vulgare latinum*, *lingua toscana*) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it; 'l'italiana è lingua letteraria, fu scritta sempre e non mai parlata' (*Fo'colo*).

During the later imperial epoch the country formed the province of *Tuscia*, and was afterwards a Franconian county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities Pisa, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing

buildings, Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of Tuscany'. (Leo). In 1350, among her other acquisitions, Florence gained possession of *Prato*, in 1351 of *Pistoja*, in 1406 of *Pisa*, in 1410 of *Cortona*, and in 1424 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the Medici, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty of the Medici was firmly established in the sovereignty of Florence. The wise *Duke Cosimo I.* (1537-64) extended his dominions considerably, particularly by the acquisition of *Siena* in 1557, which was ceded to him by the emperor. In 1569 he obtained, instead of the coveted title of King, that of Grand Duke (*granduca*) of Florence. He abdicated in favour of his son *Francesco* (1574-87). *Francesco* was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal; *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1676-1723) were the next princes. With *Giovanni Gaston*, who died in 1737, the house of Medici became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresia, the *Duke Francis Stephen of Lorraine* (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I., and in 1763 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the *Grand Duke Leopold*, who reigned on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of Joseph II. in 1790, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the *Grand Duke Fer-*

*dinand III.* was obliged to renounce Tuscany by the Peace of Lnnéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Würzburg. Under the name of *Republic* and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son *Leopold II.* (d. 1870), who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March, 1860 Tuscany was united to the Kingdom of Italy, then in course of formation

## 50. From (*Genoa*) Leghorn to Florence viâ Pisa and Empoli.

STEAMBOAT FROM GENOA TO LEGHORN (and vice versâ) daily (*Navigazione Generale Italiana, Florio-Rubattino*) in 8-9 hrs. (fares 18 fr. or 12 fr.). The office is near the quay, where the traveller should take his ticket in person. — Embarkation or landing at *Genoa* 1 fr. for each person with luggage. At *Leghorn* to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (Payment should be made to the official in charge, to whom also any complaints may be made.)

RAILWAY from *Genoa* to *Leghorn* viâ *Pisa*, see R. 18 and p. 360; from *Leghorn* to *Rome*, see *Baedeker's Central Italy*.

**Leghorn.** — **Hotels.** On the shore, in the Viale Regina Margherita (Pl. B, 4-7): \*GRAND HOTEL, R., L., & A. 3½, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr.; \*HÔTEL ANGLO-AMERICANO; both closed in winter. — In the town: \*HÔTEL DU NORD, Piazza Micheli, near the quay, R. 3, D. 5 B. 1½, L. ¾, A. ¾, omn. 1 fr. In the Via Vittorio Emanuele: GIAPPONE No. 59, much frequented, commercial, good cuisine, R. 2½, L. 1, A. ½ omn. 1 fr.; FALCONE & PATRIA, No. 62; BASTIA, No. 19; all in the Italian style with trattorie. — Those who make a prolonged stay will easily obtain private apartments.

**Cafés.** *Vittoria*, in the Piazza Vitt. Emanuele; *Campari*, *Posta*, Via Vitt. Emanuele. — **Restaurant.** *Trattoria Pegaseo*, Piazza Carlo Alberto. — **Beer.** *Mayer*, Via Ricasoli 6 and Viale Regina Margherita; *Gambrinus*, Via Lardere 27; *Birreria di Monaco*, Via Vitt. Emanuele 24.

**Theatres.** *Politeama Livornese*, open all the year round; *Teatro Goldoni*, open on state occasions. — *Giardino Eden*, a popular evening-resort in summer, with an open-air theatre, etc.

**Post Office** (Pl. 23; D, 2), at the corner of the Via Vitt. Emanuele and Piazza Carlo Alberto. — **Telegraph Office**, Via del Telegrafo 2, adjoining the Piazza Cavour.

**Cabs.** To or from the station 1, at night 1½ fr., box 40 c.; per drive in the town 1 fr., at night 1 fr. 20 c.; per hr. 1 fr. 50 c., each additional ½ hr. 75 c., at night 2 or 1 fr. Night-fares are charged between one hour after sunset and 5 or (from 1st Oct. to 31st March) 6 a.m.

**Tramways** from the station (Pl. D, 1) through several streets of the town, along the Viale Regina Margherita (Pl. B, 3-7), and past the sea baths, to *Ardenza* (p. 360; 35 c.).

**Sea Baths.** \**Pancaldi*, *Squarci*, *Ardenza*, *Ferrari*, *Antignano*, and others all in the Viale Regina Margherita and well fitted up, with cafés and terraces with view. — *Warm Baths* at *Pancaldi's* and *Ferrari's*, Via Vent. Settembre 15; in the town, *Cappellini*, Via dello Spalto 2.

**Consuls.** American, *Mr. Alex. S. Rosenthal*; British, *Mr. Wm. P. Chapman*.

**Bankers.** *Macbean & Co.*, Via della Madonna 12; *Cesare Fremurici* (successor of *Maquay & Hooker*), Via Borra 7. — **Goods Agents.** *Fremurici* Via Borra 7; *Lemon & Co.*, Scali del Pesce 1; *Paperini*, Scali Finocchietti 2.

**Physicians.** *Dr. Pellegrini*, Piazza dei Legnami 3; *Dr. Schintz*, Via del Toro 1; *Dr. Cassato*, Piazza Magenta 9 (all three speak English). — **Dentist.** *Mr. W. E. Barnes* (Amer.), Scali Olandesi 2.

**English Church** (Pl. 14; C, 3), Via degli Elisi 9; service at 11. —









Scottish Church (Pl. 16; C, 3). Via degli Elisi 3 (at 11 and 6, in winter 1 and 3). — *Waldensian Church*, Piazza Manin.

*Leghorn* (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, the seat of the Royal Marine Academy, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited either the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. The population amounts to 105,000 souls (many of whom are Jews and Greeks), exclusive of a fluctuating sea-faring community of fully 3000. The town carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain and petroleum. In the large yard of Orlando Brothers the gigantic iron-clad frigates of the Italian navy are built. Other important industries are iron-founding and the manufacture of glass, porcelain, oil, and coral ornaments. The town is intersected by canals, and connected by a navigable canal with the *Arno*, which flows into the Mediterranean 9 M. to the N.

To obtain a rapid survey of the town, the following route may be followed. From the station (Pl. D, 1) we follow the tramway-line and where it forks, take the Via Garibaldi, to the W., which runs past the Piazza Garibaldi (with a *Monument to Garibaldi* by A. Rivalta, erected in 1889) to the PIAZZA CARLO ALBERTO (Pl. D, 2), adorned with colossal *Statues of Ferdinand III.* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany.

Thence we follow the principal street of Leghorn, the VIA VITTORIO EMANUELE (Pl. D, C, 2), which crosses the town from E. to W. In the spacious *Piazza Vittorio Emanuele* (Pl. C, 2) is an equestrian *Statue of Victor Emmanuel II.*, by Rivalta, erected in 1892. — In the quarter of the city to the S. are the *Synagogue* (Pl. 17; C, 2), founded in 1581 and dating in its present form from 1603, and the Piazza Cavour (Pl. C, 2, 3), with a marble *Statue of Cavour*, by V. Cerri. Opposite the Synagogue is the house in which *Sir Moses Montefiore* (d. 1885) was born.

The Via Vitt. Emanuele ends at the HARBOUR, beside a *Statue of the Grand-Duke Ferdinand I.* (Pl. C, 2), by *Giov. dell' Opera*, with four Turkish slaves (*'I quattro Mori'*) in bronze by *Pietro Tacca*. The harbour consists of the inner harbour (*Porto Vecchio*, or *Mezzico*), too shallow to admit vessels of large tonnage, and the *Porto Nuovo*, constructed from 1854 onwards, protected from the open sea by a semicircular mole. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platform of the lighthouses (*Faro*; Pl. A, 1, 3) on the outer mole affords a good survey of the town and the sea with the islands of Elba,

Gorgona, and Capraja. — The old *Protestant Cemetery*, adjoining the English church (p. 358), contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

Pleasant grounds lie to the S., adjoining the sea and the *Viale Regina Margherita* (Pl. B, 3-7), in which are the sea-bathing establishments mentioned at p. 358, and beyond them is ( $1\frac{3}{4}$  M.) *Ardenza* (Pl. C, D, 7), frequented especially towards evening (tramway, see p. 358). Many of the villas here are occupied in the bathing season (July 15th to Sept. 15th) by English and Americans. Thence we may follow the new *Viale Principe di Napoli* to *Antignano*. — The new *Racecourse*, beyond *Ardenza* ( $\frac{1}{2}$  hr.'s drive from the town), is one of the best in Italy.

A pleasant DRIVE may be taken by *Salviano*, to the S., above *Ardenza*, to the *Valle Benedetta* and *Colognole*, whence the town is supplied with drinking-water. — A pretty drive from *Ardenza* leads to the famous pilgrim-resort of ( $2\frac{1}{2}$  M.) *Montenero*, with an image of the Madonna brought from the E., especially venerated by mariners. Most pilgrims visit the place in September. — The sulphur-baths of *La Puzzolenta* lie  $4\frac{1}{2}$  M. to the E. of Leghorn (carriage 4 fr.).

#### FROM LEGHORN TO FLORENCE.

60 M. RAILWAY in  $2\frac{1}{4}$ - $3\frac{1}{2}$  hrs. (fares 11 fr., 7 fr. 70, 4 fr. 95 c.; express 12 fr. 10, 8 fr. 45 c.); to Pisa, 11 M., in 21-25 minutes.

The train crosses the Arno Canal and traverses flat meadow-land, intersected by canals and occasionally relieved by woods.

11 M. **Pisa**, see p. 361. — The railway next traverses a beautiful and fertile district. To the left are the *Monti Pisani*, with the ruined castle on the Verruca (p. 373). — 16 M. *Navacchio* (tramway to Calci, see pp. 362, 373);  $19\frac{1}{2}$  M. *Cascina* on the Arno, where on the festival of S. Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. The Apennines are visible on the left. —  $24\frac{1}{2}$  M. *Pontedera*, a small town with 6700 inhab., at the confluence of the *Era* and Arno, where the road through the beautiful valley of the *Era* to *Volterra* diverges (see *Baedeker's Central Italy*). There is also a steam-tramway between Pisa and Pontedera.

26 M. *La Rotta*; 31 M. *S. Romano*. — 35 M. **San Miniato al Tedesco**; on the hill to the right lies the small town of that name, once a stronghold of Frederick Barbarossa, visited also by Henry VI. and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscany. The *Cathedral*, dating from the 10th cent. was remodelled in 1488, and embellished with statues in 1775.

41 M. **Empoli** (*Alb. del Sole*, *Via Giuseppe del Papa* 16; *Rail. Restaurant*), a town with 6700 inhab. and the seat of a bishop, lies in a fertile district on the Arno. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. Empoli was the native place of the painter *Jacopo Chimenti da Empoli* (1554-1640).

The street from the station leads to the wide cross-street *Via Giuseppe del Papa*, at the end of which, on the right side of the principal Piazza, is the early-Renaissance church of *S. Maria di Fuori*, with a dome. The nave is surrounded by a colonnade.

the interior contains works of the Della Robbia's. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of *S. Maria dei Scolopi*, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (his earliest work, 1447).

A cross-street diverging to the right from the Via Giuseppe, still farther on, leads to the CATHEDRAL (*Collegiata*), with a Tuscan façade, the lower part of which dates from 1093.

INTERIOR. To the left of the high-altar is a small museum; to the right a marble statue of \*St. Sebastian, by *Antonio Rossellino* (1457), in a rich wooden frame adorned with two angels by *Botticini*, and two kneeling angels by *Rossellino*; above, God the Father by one of the *Della Robbia's*. To the left, over a beautiful wooden altar, a St. Andrew and John the Baptist by *Francesco di Giovanni*. Above the entrance two reliefs of the Madonna by *Mino da Fiesole* and one of the *Della Robbia's*.

To the right, near the cathedral, is the *Baptistery*, with a font of 1447, and a *Pietà* in fresco, in the style of Masaccio.

Railway to *Siena* and *Chiusi*, towards the S., see *Baedeker's Central Italy*.

The train crosses the small river *Pesa*. On the left, before reaching Montelupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 45 M. *Montelupo*; the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation Montelupo, 'mountain of the wolf', which was desirous of devouring the goat (*capra*).

The train now crosses the Arno, and slowly winds through the dëlle of the *Gonfolina*, through which the Arno flows. The heights are clad with pines and cypresses, below which is quarried the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence. The *Ombrone*, which falls into the Arno, is next crossed. — 52 M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. Steam-tramway to Florence (ca. 1 hr.). See Ouida's 'Signa'. — Near (54 M.) *S. Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital.

60 M. *Florence*, see p. 387.

## 51. Pisa.

Arrival. The *Station* (Pl. D. 7, below; \*Restaurant, déj. 2, D. 3 fr.) is on the S. side of the town. Travellers are strongly recommended to stay at least one night in Pisa, enjoying the view from the Campanile at sunset (comp. p. 366) and seeing the frescoes at the Campo Santo (p. 366) by morning light. Those, however, who are unavoidably compelled to hasten their visit may leave their luggage at the station, and (guide quite unnecessary), proceed on foot (20 min.), or by fiacre (1 fr.), or by omnibus (see p. 362) to the Piazza del Duomo (shortest route along Via Fibonacci and across the Ponte Solferino).

**Hotels.** *On the Lungarno, N. side,* best situation: \***HÔTEL ROYAL VICTORIA** (Pl. b; D, 4), R. 3-5, L.  $\frac{3}{4}$ , A. 1, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 10-12 fr. \***GRAND HOTEL** (Pl. a; D, 4), R. 2 $\frac{1}{2}$ -5, L.  $\frac{3}{4}$ , A. 1, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 8-12 fr. — **EUROPA & ROMA** (Pl. f; E, 4), Lungarno Mediceo 1, R. L., & A. 2-3 $\frac{1}{2}$ , B. 1, déj. 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$ , pens. 7-10, omu.  $\frac{1}{2}$  fr.; \***NETTUNO** with good trattoria, Lungarno Regio 7, R., L., & A. 2 $\frac{1}{2}$ -4, B. 1, déj.  $1\frac{1}{2}$ , D. 3 $\frac{1}{2}$ , pens. 7, omu. 1 fr.; **CERVIA**, Via Tavoliera, near S. Frediano (Pl. 23; D, 3), cheap. — *Near the Station:* **GRAND HÔTEL MINERVE ET VILL.** (Pl. g; D, 7), with hot-air heating and garden, R. 2 $\frac{1}{2}$ -5, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. from 9, omu.  $\frac{1}{2}$  fr.; **GR. HÔT. DE LONDRES** (Pl. h C, 6), with large garden, R. 3, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 9, omu.  $\frac{3}{4}$  fr.; both well spoken of. — **HÔT. DU COMMERCE**, R., L., & A. 3 fr. **HÔTEL WASHINGTON**, three doors from the railway-station, plain but good R. & A. 2 $\frac{1}{2}$  fr.; **HÔTEL NATIONAL ET PENS. DES ÉTRANGERS**, next door to the Minerva, R., L., & A. 3, B. 1, déj. 2, D. 3, pens. 7 $\frac{1}{2}$  fr., unpretending **PENSIONS:** *Pension Inglese* (Pl. e; C, 5), near the Ponte Solferino, pens. 5-7 fr.; *Di Prete*, Lungarno Regio, 2 Via Carraia, pens. 6 $\frac{1}{2}$ -7 fr.

**Restaurants.** \**Nettuno*, D. incl. wine 4 fr.; *Cervia*; and most of the other hotels.

**Cafés.** \**Fratelli Pietromani*, Lungarno Mediceo, near the Ponte di Mezzo (beer); *Ciardelli, Dell' Arno, Ussero*, all in the Lungarno, N. side

**Cabs.** *With one horse:* to or from the station 1 fr., trunk according to size 10-30 c.; per drive in the town 80 c.; first  $\frac{1}{2}$  hr. 1 fr., each additional  $\frac{1}{2}$  hr. 70 c. Outside the town (within a distance of 2 M.), per drive 1 fr. 60 c., first  $\frac{1}{2}$  hr. 1 fr. 40 c., each additional  $\frac{1}{2}$  hr. 80 c.; a night 20 c. more for each  $\frac{1}{2}$  hr. *With two horses*, one-third more.

**Omnibuses.** From the station (Pl. D, 7) to the Piazza del Duomo (Pl. B, 1); from the Ponte Solferino (Pl. B, 5) to the Politeama (Pl. G, 6) from the Piazza dei Cavalieri (Pl. D, 3) to S. Michele in the Viale Umberto Primo (Pl. G, 7); fare 10 c.

**Steam Tramways**, beginning at the railway-station (Pl. D, 7), run to the S.W. via *S. Pietro in Gardo* (p. 372) to *Marina* (p. 372), six times daily in  $\frac{3}{4}$  hr.; and to the E. to *Pontedera* (p. 360) eight times daily in  $1\frac{1}{4}$  hr. (fare 1 fr. 30, 80 c.); a branch, diverging at *Navacchio* (p. 360), runs to the N. across the Arno to *Caprona* and *Calci* (p. 373; from Pisa in 40, from Navacchio in 21 min.).

**Post Office** (Pl. 51), on the left bank of the river, below the Ponte di Mezzo — **Telegraph Office** at the Prefettura (Pl. 48; E, 5), Lungarno Galilei (7-12).

**Physicians.** *Dr. Feroci* (speaks English), *Dr. Frascani* (speaks French) *Dr. Layfield* (English).

**Bookseller.** *Enr. Spoerri*, Lungarno Regio 9.

**Bankers.** *Supino*, Borgo Largo (Pl. D, 3); also the banks mentioned at Leghorn (p. 358). — **Money Changers.** *Matteucci*, Via Vittorio Emanuele

**Photographers.** *Huguet & Van Lint*, Lungarno Regio 1 (entrance below the Gr. Hotel; also sculptures in marble).

**Baths.** *Bagni Ceccherini*, Lungarno, N. side.

**Theatres.** *Regio Teatro Nuovo* (Pl. E, 4), good operas, prices very moderate; *Politeama Pisano* (Pl. G, 6).

**English Church**, Piazza S. Lucia, Via Solferino, nearly opposite the Pension Inglese, services at 11 and 3 from Oct. to May, H. C. at 8 or 11; chaplain, *Rev. Nigel Honiss*. — **Waldensian Church**, Via del Museo 9.

**Climate.** Pisa is partly sheltered on the E. and N.E. by the Monti Pisani (p. 373), while the lofty town-wall also affords no inconsiderable protection from the wind. The mean winter temperature is about  $4\frac{1}{2}^{\circ}$  lower than that of the Riviera, and the usual daily range of temperature is much less. This equability is due in great measure to the humidity of the atmosphere occasioned by the proximity of the sea, the broad river, and other causes. Pisa is a well-known wintering-place for patients suffering from asthma, pneumonia, pleurisy, and other pulmonary complaints but should be avoided by those who have much mucous discharge, as well as by rheumatic and gouty subjects. The best apartments are on the N. side of the Lungarno, the part of which between the Ponte di







## PISA.

- 1 Accademia di Belle -  
-Arti (Scuola industr<sup>le</sup>) D. 3  
2 Antica Fortezza E. 7  
3 Arcivescovato C. 1  
1 Bagno di Verone D. 1  
5 Gabinetto Patologico } B. 2  
Spedali di S. Chiara }  
6 Chimica Fisica C. 3  
7 Collegio e Seminario E. 1

## Chiese .

- 8 S. Antonio CD. 7  
9 il Carmine D. 6  
10 S. Francesco EF. 3  
11 S. Niccolò C. 4  
12 S. Torpè (Convento) D. 1

## Chiese .

- 13 S. Andrea E. E. 4  
14 S. Appollonia D. 2  
15 Battistero B. 1  
16 Campo santo B. 1  
17 S. Caterina E. 2  
18 Cavalieri di S. Stefano D. 3  
19 S. Cecilia E. 3  
20 S. Cosimo e Damiano C. 5  
21 S. Cristina D. 4.5  
22 Duomo e Campanile B. 1  
23 S. Erediano D. 3  
24 Inglese B. 5  
25 S. Maddalena D. 5  
26 S. Maria della Spina C. 5  
27 S. Marta E. 4  
28 S. Martino E. 6  
29 S. Michele E. 4  
30 S. Paolo all'Orto E. 3  
31 S. Paolo a Ripa d'Arno B. 6  
32 S. Pierino E. 4  
33 S. Ranierino B. C. 1  
34 S. Sebastiano D. 5  
35 S. Sepolcro E. 5  
36 S. Sisto C. 3  
37 R. Orto Botanico } C. 3  
Storia Naturale }  
38 Liceo, Ginnasio E. 4  
39 Municipio } D. 5  
Archivio }  
40 Istit<sup>to</sup> Fem<sup>le</sup> di -  
S. Anna D. 2  
41 Caserma B. 6  
42 " " E. 6  
43 S. Chiara B. 2  
44 S. Domenico D. 7  
45 S. Matteo E. 4.5  
46 S. Silvestro G. 5  
Palazzi.  
47 alla Giornata CD. 1  
48 Prefettura Tele. E. 5  
49 Reale gr<sup>o</sup> C. 1  
50 Vitelli C. 1  
51 R. Poste D. 4.5  
52 Teatro Diurno C. 1  
53 " " E. Rossi C. 1  
54 Torre della Fame D. 2.3  
55 " " Gueffa e Citad. A. 6  
56 Tronchetti C. 2  
57 Ufficio de' Fossi D. 5  
58 Università e  
Biblioteca CD. 4  
59 Casa di Galileo E. 6





ezzo and the Ponte Solferiuo, called Lungaruo Regio, is the sunniest and should be selected by invalids. The Lungarno Mediceo is less favourably situated. The rents of furnished rooms are moderate, but many landlords decline to let their rooms except for the whole winter. Living at an hotel is of course more expensive (pension 7-12 fr. per day), but the visitor is more independent. As the Lungarno is the chief centre of society in winter, invalids are recommended not to take rooms at a distance from it.

*Pisa*, a quiet town with 26,900 inhab., the capital of a province, is situated 6 M. from the sea, on both banks of the *Arno*. It was the *Pisae* of the ancients, and once lay at the confluence of the *Arno* and *Auser* (*Serchio*), which last has now an estuary of its own.

Pisa became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, with the exception of a few scanty relics (p. 373) have disappeared. At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the deal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1089 they again defeated the Saracens at Tunis, and in 1063 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to *Civita Vecchia*. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug., 1284 (p. 67), and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Aragon with Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions, and fell a victim to the ambition of the condottieri. In 1406 it was sold to Florence, but on the arrival of Charles VIII. endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the **History of Art** Pisa occupied an important position at an early period, but was obliged to yield up its artistic precedence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly recur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of mediæval Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of *S. Maria della Spina* (1230), that of *S. Caterina* (1253), and the *Campo Santo* (1283). In the 13th cent. Pisa was also important as a cradle of SCULPTURE, and gave birth to *Niccolò Pisano*, a precursor of the Renaissance. Under what influences *Niccolò* was trained is uncertain, but there is a marked difference between his works with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by *Bonannus*). His son, *Giovanni Pisano*, also noted as an architect, was no less famous than his father, whose antique style, however, he did not follow. Keen observation of nature and a highly picturesque style distinguish his works;



his figures are charged with passionate movement and great dramatic force. *Arnolfo di Cambio*, pupil of Niccolò Pisano, and *Andrea Pisano*, pupil of Giovanni, form links between the art of Pisa and that of Florence. Pisa also boasted of possessing PAINTERS at an early period. The name of *Giuntino Pisano* (first half of the 13th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that *Cimabue* was invited from Florence to embellish the apse of the cathedral, indicates the decline of native art, the development of which appears to have ceased entirely in the 14th century. The execution of the frescoes in the Campo Santo was committed exclusively to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to Sienese masters. *Buffalmacco*, the jester among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the Campo Santo, but to what extent is unknown. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by one of his most important works.

The busiest part of the town and chief resort of visitors is the **Lungarno**, the series of broad and handsome quays extending along both banks of the river, throughout the whole length of the town. On the N. and more sheltered side, and particularly on the *Lungarno Regio* or *Reale* (Pl. C, D, 4), which is much frequented in the evening, lie most of the principal hotels and cafés. Churches and buildings in the Lungarno, see pp. 371, 372. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); and below it the *Ponte Solferino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro* (Pl. A, B, 6).

The chief boast of Pisa is the **\*PIAZZA DEL DUOMO** (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the *Leaning Tower*, the *Baptistery*, and the *Campo Santo* form a group of buildings without parallel, especially as it lies beyond the precincts of the town and therefore removed from its disturbing influences.

The **\*Cathedral** (Pl. 22), erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style, and consecrated by Pope Gelasius II. in 1118, was restored in 1597-1604 after a fire in 1595 which seriously damaged the nave. It is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the crossing. This remarkably perfect edifice is constructed entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the **\*Façade**, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoja, and other neighbouring cities, though generally with little success. The ancient *Bronze Gates*, destroyed in the fire of 1595, were replaced in 1602 by the present doors, with representations of Scriptural subjects, executed by *Mocchi*, *Tacca*, *Mora*, and others, from designs by *Giovanni da Bologna*. The only one of the old doors now existing, by *Bonannus* (12th cent.), representing 24

riptural scenes, is in the *Crociera di S. Ranieri*, or S. transept. The choir is also imposing. By the principal façade is the sarcophagus of Busketus (p. 364), with a curious inscription.

The Interior (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered Renaissance ceiling, richly gilded, dating subsequent to the fire, the aisles are vaulted, and above them run tritoria which cross the transept to the choir.

NAVE. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. WALL, near the principal transept, among them that of Archb. Rinuccini (d. 1582), by *Tacca*, to the left, and that of Archb. Giuliano de' Medici (d. 1660), to the right. On the pillar to the left of the S. door an old fresco of Christ and the Maries by *Bernardo Falconi*. The designs of the twelve altars are attributed to *Michael Angelo*, the execution to *Stagi da Pietra Santa*. The large altarpieces are by *Andrea del Sarto* (Madonna and saints, at the 3rd altar on the right; injured), *Lomi*, *Allori*, *Passignano*, *Salimbeni*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The beautiful bronze lamp which hangs in the nave was designed by *Battista Lorenzi* of Florence (1587). Its swaying is said first to have suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by *And. del Sarto*. Opposite is a Madonna by *Perino del Vaga*.

RIGHT TRANSEPT: 1st altar on the right, Madonna, by *Perino del Vaga* and *Gagliani*. At the end is the gorgeous *Cappella di S. Ranieri*, which contains a sarcophagus by *Foggini* and a Madonna in mosaic, by a *Follower of Cimabue*; the relief on the niche and the statues by *Francesco Mosca* (about 1600). A niche adjoining the chapel on the right contains an ancient statue of Mars, commonly revered as St. Ephesus. The Madonna and Child which adorn the basin for holy water at the entrance were designed by *Michael Angelo*.

The CHOIR contains finely-carved stalls, with apostles, landscapes, animals, etc., attributed to *Giuliano da Majano*. The two angels in bronze at the right and left arc by *Giovanni da Bologna*. The high-altar, overlaid with marble and lapis lazuli, dating from 1774, was restored in 1825. Above Christ on the Cross, by *Giovanni da Bologna*. The two episcopal thrones are by *Giov. Batt. Cervellesi* (1536), the six reliefs by masters of the school of *Giovanni Pisano*. On the arch of the choir, angels by *Dom. Ghirlandajo*, unfortunately much retouched. The mosaics in the dome (Christ and St. John) are by *Cimabue* (begun about 1302); the figure of the Virgin was added in 1321. Of the paintings in the choir, SS. Margaret and Catharine at the right in front of the high-altar, and SS. Peter and John on the left, by *And. del Sarto*, are worthy of inspection; beyond the high-altar, Abraham's Sacrifice, and Entombment by *Sodoma*; the four Evangelists by *Vecchiumi*. The capitals of the two porphyry columns on the right and left, with figures of children, are by *Stagi*, the designs being attributed to *Michael Angelo*.

LEFT TRANSEPT. Over the *Cappella del SS. Sacramento*, the Annunciation mosaic by a *Follower of Cimabue*. The altar, richly decorated with silver by *Foggini*, was presented by Cosimo III.; behind it, Adam and Eve, bas-relief by *Mosca*, by whom the other statues were also executed.

In the CATHEDRAL MAGAZINE (permesso at the Uffizio dell' Opera, Piazza del Duomo 3) are most of the remains of the former pulpit, erected in 1302-11 by *Giovanni Pisano*, and taken to pieces and partly destroyed after the fire of 1595. A few fragments are in the Campo Santo (p. 366).

The \*Baptistery (*Battistero*; Pl. 15), begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with other additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (100 ft. in diameter), surrounded by

half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (190 ft. high, restored 1856). It has four entrances. The main portal has elaborate adorned columns, with reliefs of the Months to the left, and sculptures of the beginning of the 13th cent. and a Byzantine relief above. Still higher is a Madonna by *Giov. Pisano*.

The INTERIOR (closed; visitors knock at the principal entrance; for 20-30 c.) rests on eight columns and four piers, above which there is simple triforium (restored). In the centre is a marble octagonal *Font.*, by *Guido Bigarelli* of Como (1246), and near it the famous hexagonal *\*Pulpit* borne by seven columns, by *Niccolò Pisano*, 1260; the reliefs (comp. pp. 36-369) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment in the spandrels Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The *\*Campanile*, or clock-tower, begun by the architect *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed by *Tommaso Pisano* in 1350, rises in eight different stories, which like the Baptistery, are surrounded with half-columns and six colonnades. The best view of this tower, which vies in beauty with the cathedral, is obtained from the S. side, where the inclination is least noticeable. Owing to its remarkable oblique position 13 ft. out of the perpendicular (height 179 ft.), it is usually known as the *Leaning Tower*. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the S. side sank in the course of building, and that the upper stories were added in a curve line, strengthened on the N. side. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The *\*View* from the platform, embracing the town and environs, the sea to the W., and the mountains to the N.E., is very beautiful (best at sunset, with brilliant lights over the Carrara Mts.). A good staircase of 294 steps leads to the top. Visitors are not permitted to ascend alone, but the custodian (50 c.) will if necessary provide a second person (20 c.). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The *\*\*Campo Santo* (Pl. 16), or *Burial Ground*, was founded by Abp. Ubaldo, 1188-1200 (open on week-days till dusk; tickets 1 fr., at No. 3, Piazza del Duomo; Sun. and holidays 9-1, free; entrance by the door to the left). On the loss of Palestine the archbishop brought 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might rest in holy ground. The structure which surrounds the churchyard was begun in 1278 by order of the senators of the city, and completed in 1283 by *Giovanni Pisano*, in the Tuscan-Gothic style. It is 138 yds. in length, 57 yds. in width and 48 ft. in height. Externally there are 43 flat arcades resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a Madonna by *Giovanni Pisano* (?).

In the interior the green quadrangle is surrounded by a spacious cloister, with open, round-arched windows filled with beautiful tracery. Three chapels adjoin the cloister; the oldest is to the right of the entrance, in the centre of the E. side, with dome of later date. The walls are covered with \*Frescoes by painters of the Tuscan school of the 14th and 15th centuries, unfortunately in bad preservation and hardly seen to advantage except by morning light. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

**Paintings.** To the right of the chapel, on the E. WALL: Ascension, the doubting Thomas, and Resurrection, by a *Follower of Giotto*, said by Vasari to be *Buffalmacco*, end of 14th cent.; the Crucifixion is by an inferior hand.

On the S. WALL: \*Triumph of Death: to the left are represented the retired life of the pious hermit and the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures; in the centre is Death, invoked in vain by the poor and wretched; then contests of angels and devils for the souls of the deceased; to the right, the eternal happiness of the blessed, who are protected by angels. Next is the \*Last Judgment (attitude of the Judge celebrated and imitated even by Fra Bartolommeo and Michael Angelo). These two are attributed by Vasari to *Andrea Orcagna*, but modern critics believe they are the work of *Ambrogio* and *Pietro Lorenzetti* of Siena (ca. 1340), by whom are perhaps also the frescoes on the E. wall and the two following pictures, Hell and the Life (temptations and miracles) of the holy hermits in the Theban wilderness, which Vasari ascribes to *Bernardo Orcagna* and *Ambrogio Lorenzetti*. Above the entrance is a Madonna 'in excelsis' by *F. Traini*. — Between the two entrances, the life of St. Ranieri, the tutelary saint of Pisa; the three upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) completed by *Andrea da Firenze* in 1377 (erroneously attributed to Simone Memmi and others); the three lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by *Antonio Veneziano* about 1386. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by *Spinello Aretino* about 1390, but now almost obliterated. — Lastly, the history of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto*), begun in 1371, in bad preservation.

On the W. WALL no paintings of importance.

On the N. WALL the history of Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of man, the Fall, Expulsion from Paradise, Cain and Abel, Building of the ark, Deluge, and Noah's sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed to *Buffalmacco*). — The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence, 1469-85, twenty-three \*Representations from the Old Testament, admirably executed 'a tempera': Noah's vintage and drunkenness (with the '*Vergognosa di Pisa*', or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of contemporary celebrities, Cosimo de' Medici, his son Pietro, and his grandsons Lorenzo and Giuliano), the history of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the walls of Jericho, history of David, Solomon and the Queen of Sheba; these last much injured. The first of these frescoes, the Vintage, is the most pleasing composition,



and the most striking one for the richness of its episodes, its architecture and its landscape. In the midst of the short-comings of the others, however Benozzo has moments of luck, and they reveal occasional pretty episodes and fair bits of composition' (*C. & C.*). Benozzo's tomb is in the pavement, below the Nereid Sarcophagus, No. XXVIII.

**Sculptures and Monuments.** W. END. In the corner to the left, Etruscan vase on a column. Then, No. 7. Ancient palm frieze with dolphins and tridents, the back carved in the 13th century. — XI. Ancient sarcophagus, perhaps originally a bath. — Memorial-tablets of the Pisans who fell in 1848 in the battles for the independence of Italy. — Monument of Carlo Mossotti, the natural philosopher, by *Dupré*. Behind, Monument (No. 46) of Count della Gherardesca (14th cent.) and Monument (GG) of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), by *Tino da Camaino* of Siena (1314), originally erected in the choir of the cathedral. — Two Roman sarcophagi, on which rest figures from Etruscan tombs; between them, a statue of Giovanni Pisano, by *Salvini* (1875). — On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored by the Genoese in 1860. — Bust of Cavour by *Dupré*. — LL. Sarcophagus of Bishop Ricci (d. 1418), of the later Pisan school. Several modern monuments. — 50. Madonna of the 14th cent., placed on a late-Roman capital. — 52. On a broken column, antique marble vase with fine Bacchanalian representation, from which Niccolò Pisano borrowed the figures of the High Priest on the pulpit in the Baptistery.

N. SIDE. 57. Large Greek relief from a tomb, representing a sitting lady with her attendant (much injured). — 59. Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine). — \*62. Madonna, by *Giovanni Pisano*. — Roman sarcophagi. — 65, 68. Symbols of the Evangelists (13th cent.). — XVI. Fine Roman sarcophagus with centaurs and Bacchantes. — The CAPPELLA AMMANATI contains remains of a large fresco from the church of S. Maria del Carmine at Florence, which was destroyed by fire, attributed to *Giollo*. On the left the tombstone of Ligo degli Ammanati (d. 1359). — Farther on, \*78. Head of Achilles (replica at Munich). — 88. Head of Serapis. — XVIII. Roman sarcophagus (with reliefs of Cupid and Psyche), on which are placed two beautiful ancient sculptures (head of a woman, male torso) and a relief-sketch of the Pisan School. — XIX. Roman sarcophagus with Bacchanalian scene, upon it the bust of Isotta, wife of Sigismondo Malatesta of Rimini, ascribed to *Mino da Fiesole*. — XXI. Late-Roman sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. — XXIV. Roman sarcophagus with Cupid and Psyche. — XXV. Roman sarcophagus with Amoretti. On each of these sarcophagi is an antique shoe (calceus). — In the chapel are a coloured terracotta altar by *Aug. Urbanus* (1520) and the tombs of two bishops of the 14th century. — XXVI. Roman sarcophagus with relief of a wedding. — 98. Several Egyptian antiquities. — XXVIII. Roman sarcophagus with sea-deities. — XXIX. Roman sarcophagus with Bacchanalian reliefs and the death of Pentheus on the cover. — 116. Etruscan urn, with contest with a monster. — 125. Sitting statue, supposed to be the Emp. Henry VII., surrounded by four of his counsellors (14th cent.). — 120. Etruscan urn, with the death of Priam. — XXX. Roman sarcophagus with the hunt of Meleager. — XXXI. Sarcophagus; above it, an old relief of the harbour of Pisa and a coat-of-arms of 1157. — XXXII. Roman sarcophagus with a battle of barbarians.

E. END. XXXIII. Large sarcophagus with a representation of the Muses. — 134. Griffin in bronze with Cufic inscriptions. — By the wall, tomb of Ph. Dezio (d. 1535), by *Slagi*. In front, farther on, Statue of Leonardo Fibonacci by *G. Pagganucci*. — Statue of Paolo Savi, the ornithologist, by *V. Consani* (1887). — Monument of Count Mastiani, with the sitting statue of his mourning widow ('l'inconsolabile'), by *Bartolini* (1842). — Beyond it the



large monument of the relatives of Gregory XIII. by *Bart. Ammanati*. — Busts of the jurists Franc. Carrara, by *Ett. Ferrari* (1890), and Giov. Carmignani, by *Dupré* (1881). — Monument of the minister Salvagnoli (d. 1861) by *Fantacchiotti*. — Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. — 128. Etruscan altar with rams' heads. — Monument of Viviani, the scholar (d. 1697). — Statue of Niccolò Pisano by *Salvini* (1862). — 142. Column with three allegorical figures from the cathedral-pulpit, by *Giovanni Pisano* (see p. 365).

S. SIDE. 152, 154. Inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. — 153, 166, 168. Roman milestones. — XXXIX. Roman sarcophagus with the rape of Proserpine, on which are placed busts of Cæsar(?) and Hadrian, and a head of M. Agrippa in basalt. — 176. Roman sarcophagus, with Amoretti in the circus; on it is placed a head of Venus (freely restored). — XLI. Roman mosaic found near the cathedral in 1860. — 186. Roman sarcophagus with circus games and sculptures of the 13th century. — XLII. Roman sarcophagus, on which are placed Etruscan urns, with Alcestis in the middle. — 182. Sculpture of the 12th century. — Ornamented slabs of the 12th century. — I. Roman sarcophagus with marine deities. — II. Contest of Romans and barbarians; above, Statuettes of the Pisan School. — III. Roman sarcophagus-relief with hunting-scenes. — IV. Similar relief with sea-animals; upon it, modern bust of Brutus. — V. Early Christian sarcophagus with a representation of the Good Shepherd. — 16. Relief from the tomb of the Uppezinghi (14th cent.). — VI. Roman sarcophagus, on which are placed two statuettes of the Pisan School and a St. Clara (14th cent.). — VIII. Fragment of a sarcophagus with Bacchanalian representation. — 23. Emblems of the Evangelists (13th cent.). — IX. Roman sarcophagus with Diana and Endymion. — Beyond the entrance: 27. Unfinished statuette of the Virgin, of the school of *Giov. Pisano*. — AA. "Monument of the oculist Andrea Vacca (d. 1826) by *Thorvaldsen*: Tobias curing his father's blindness. — Opposite, ancient sarcophagi and imitation of a Roman sarcophagus (No. LIV.) with lions by *Biduinus* (12th cent.). — 32. Architrave with Christ and the emblems of the Evangelists, by *Bonus Amicus* (12th cent.). — Large altar-piece with Madonna and saints, by *Tommaso Pisano* (14th cent.). — CC. Tombstone of Count Algarotti (d. 1764), erected by Frederick the Great. — In the garden between the arcades are two ancient well-heads.

A visit to the Campo Santo by moonlight is very impressive (notice must be given to the custodian previously).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be amply rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

Following the Via dell' Arcivescovado to the E. from the Piazza del Duomo, and taking the Via delle Vaggiola, the second side-street on the right, we reach the Romanesque church of S. Sisto (Pl. 36; C, 3), founded by the Pisans to commemorate several of their victories on the day of S. Sisto, 6th Aug., 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

The central part of ancient Pisa, and the forum of the republic, is the PIAZZA DEI CAVALIERI (Pl. D, 3), formerly *degli Anziani*, a few yards to the E. of San Sisto. In this piazza, which was remodelled in the 16th and 17th centuries, rises —

S. Stefano ai Cavalieri (Pl. 18), the church of the knights of the Order of St. Stephen, built in 1565-96 from designs by *Vasari*;

façade designed by *Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Jacopo da Empoli*, and others. At the 2nd altar to the left a Nativity by *Alessandro Allori* (1564). Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church, altered by *Vasari*, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of the Grand-Duke Cosimo I.*, designed by Giov. da Bologna and executed by *Franca Villa* (1596). Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which *Archbp. Ruggieri degli Ubaldini* caused *Count Ugolino dei Gherardeschi* with his sons and nephews to be starved to death in 1288 as a punishment for treason, as described by Dante in the 33rd canto of his *Inferno*.

On the right, in the *VIA S. FREDIANO* (No. 9), leading from the *Piazza dei Cavalieri* to the Arno, is the old *Accademia delle Belle Arti* (Pl. 1; D, 3), founded by Napoleon in 1812, now a *Scuola Industriale*. — Farther on is the Romanesque church of *S. Frediano* (Pl. 23), with ancient columns in the interior, as important as *S. Pierino* (p. 371) for a critical study of Pisan ecclesiastical architecture. Still farther is the —

**University** (*La Sapienza*; Pl. 58, D 4), a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court, in which is a monument to the students who fell in 1849 and 1859. The *Library* contains 50,000 vols. and several valuable MSS. (including the famous *Statuto di Pisa*, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by *Cosimo I.* in 1542, is now provided with a staff of about 6 professors, and is attended by 600 students. The celebrated *Galileo* was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History* (Pl. C, 3; entrance *Via del Museo* 6), founded in 1596, chiefly illustrative of the ornithology and geology of Tuscany, and the *Botanical Garden* (Pl. 37, C 3; ring at the gate in the *Via Solferino*, opposite the barracks), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Benincasa*. Fine cedars of Lebanon.

In the N.E. QUARTER of the town the churches of *S. Caterina* and *S. Francesco* deserve notice.

**S. Caterina** (Pl. 17; E, 2), which was erected about 1253, possesses an interesting façade in the Pisan-Gothic style.

INTERIOR. To the left of the entrance the monument of *Archbishop Simone Saltarelli*, by *Nino Pisano*, 1342. Altarpiece (3rd on the left) of *St. Thomas Aquinas*, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a *Madonna with SS. Peter and Paul* by *Fra Bartolommeo* and *Mariotto Albertinelli*.

The church stands in a pleasant piazza, shaded with plane trees, and embellished with a *Statue of Grand-Duke Leopold I.* (d. 1792), in Roman garb, by *Pampaloni*, erected in 1832.

**S. Francesco** (Pl. 10; E, F, 3), a Gothic edifice (13th cent.) with

a handsome campanile, was, with the adjoining cloister, fitted up in 1893 as the *Museo Civico*, and contains chiefly works of the earliest Tuscan painters and sculptors (adm. daily 10-4).

The **FIRST CLOISTER** dates from the close of the 15th cent. (Renaissance). In the choir of the church are ceiling-frescoes by *Taddeo Gaddi* (1342); in the sacristy are frescoes by *Taddeo Bartoli* (1397; Death of the Virgin, Apostles at the house of the Virgin); and in the chapter-house are frescoes by *Niccolò di Pietro Gerini* (1392). — **SECOND CLOISTER**: Fragments of Pisan sculptures of the 14-15th centuries. — We pass through two rooms containing portraits of grand-dukes of Tuscany, etc., and enter the *Museum*. In the **HALL**: Worked tapestries from Florence and Flanders, of the 16-17th centuries. **ROOM I.** Choir-books, etc., with miniatures (12-14th cent.). — In the following rooms are paintings of the 13th-16th centuries. **R. II.** *Giunta Pisano*; **R. III.** *Sim. Martini*; **R. IV.** *Franc. Traini*; **R. V.** *Barnaba da Modena*, *Pietro Lorenzetti*, *Spinello Aretino*, *Taddeo Bartoli*; **R. VI.** *Fra Angelico da Fiesole*, *Benozzo Gozzoli*, *Zenobio Machiavelli*, fragment of a fresco by *Dom. Ghirlandajo*; **R. VII.** *St. Catharine*, of the *Dutch School*; **R. VIII.** *Raffaellino del Garbo*, *Sodoma* (Madonna and saints, 1542), *Sogliani*, *Puligo*, *Beccafumi*; **R. IX.** *Cigoli*, *Franc. Vanni*, *Rigaud*. — **R. X.** Portraits of princes (17-18th cent.). — **R. XI.** Pisan sculptures (14-15th cent.). — **R. XII.** 'Gioco del Ponte' (bridge-game), paintings and apparatus. — **R. XIII.** Florentine tapestry. — **R. XIV.** Pisan sculpture (Annunciation by *Nino Pisano*); modern model of *Giov. Pisano's* pulpit (p. 365). — **R. XV.** Sketches for paintings in the cathedral (18-19th cent.).

In and near the **LUNGARNO** are several other interesting buildings, with which we may terminate our walk.

**S. Niccola** (Pl. 11; C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine Abbey, has an obliquely placed *Campanile*, which contains an admirable winding-staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, 1595, by a pupil of Giambologna.

In the Lungarno Regio (p. 364) is the *Palazzo Lanfreducci* (Pl. 47), now *Uppezighi*, designed by *Cosimo Pagliani*, with the fragment of a chain over the entrance, with the motto 'alla giornata'. It contains on the 2nd floor a small collection of pictures, including *Guido Reni's* 'Divine and Earthly Love'.

A little to the E., just before the Ponte di Mezzo, rises the *\*Palazzo Agostini*, a fine Gothic brick edifice of the 15th cent., on the groundfloor of which the *Caffè dell' Uszero* is now established. — (Nearly opposite to it, on the left bank of the river, is the *Loggia de' Banchi*; see p. 372.)

At the N. end of the Ponte di Mezzo is the Piazza Garibaldi (Pl. D, E, 4), with an excellent *Statue of Garibaldi*, by *Ett. Ferrari* (1892; good reliefs on the pedestal). — In the Via del Borgo, close to the Ponte di Mezzo (p. 364), rises —

**S. Michele in Borgo** (Pl. 29; E, 4), an ancient basilica, with a very old crypt. The façade, which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), was partly rebuilt in the Gothic style in the 13th century.

The mosaic flooring in *S. Pierino* (Pl. 32; E, 4), near the Piazza Cairoli, is of early Christian origin, and some of the columns are antique.

In the Lungarno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), erroneously attributed to *Michael Angelo*, and occupied by Lord Byron in 1822. Farther on is the Piazza Mazzini, with a marble *Statue of Mazzini* (1883) and at the end of the Lungarno is the Porta alle Piagge (see below).

On the LEFT BANK OF THE ARNO, near the Porta a Mare, at the W. end of the town, is situated —

\**S. Paolo a Ripa d'Arno* (Pl. 31; B, 6), a basilica with nave and aisles, dating in its present form from the 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly-preserved frescoes of 1400.

Farther to the E., beyond the Ponte Solferino (p. 364), rises —

\**S. Maria della Spina* (Pl. 26; C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of *Andrea Pisano* (key kept at the opposite house). The church has recently been skilfully restored and raised by 3 ft.

Near the Ponte di Mezzo (see pp. 364, 371; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 57), erected in 1605 by *Buontalenti*, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 39; formerly *Gambacorti*). The latter contains the newly-arranged *Archivio di Stato*, or the city-archives, which occupy ten rooms, and comprise 15,995 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur de Lion in 1192, and others of very early date; catalogue kept by the custodian).

The octagonal church of *S. Sepolcro* (Pl. 35; E, 5), of the 12th cent., is now largely restored. — At the end of the Lungarno Galileo, farther up the river, opposite the *Ponte alla Fortezza* (Pl. F, 5), is a passage leading to a narrow street with the house (Pl. 59; F, 6) in which the astronomer *Galileo Galilei* (1564-1642) was born (tablet).

ENVIRONS. Outside the Porta alle Piagge (see above) the right bank of the Arno is bordered by the pretty gardens of the *Viale Umberto Primo*, in which is the *Politeama Pisano* (Pl. G, 6). Pretty view (to the left) of the *Monti Pisani* (p. 373). — Outside the Porta Nuova (Pl. A, B, 1, 2), between the Maltraverso Canal and the right bank of the Arno, about 2½ M. in the direction of the sea, is situated the *Cascine di S. Rossore*, a farm founded by the Medici (generally accessible with permesso only), with fine plantations of pines, now a royal shooting-lodge. — On the coast, about 1½ M. farther, lies *Il Gombo*, an unpretending sea-bathing place, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His remains were afterwards burned in presence of Byron, Leigh Hunt, and Trelawny, and the ashes deposited near the pyramid of Cestius at Rome.

A steam-tramway (p. 362) unites Pisa with the small bathing-resort of *Marina* or *Bocca d'Arno* (*Hôtel Ascani*, pens. in summer 7, in winter 5 fr.), 6 M. to the S.W., at the mouth of the Arno, with a beautiful pine-forest. About halfway on the old post-road to Leghorn, opposite *S. Rossore*, is situated the ancient basilica of *S. Pietro in Grado*, erected before the year 1000, containing beautiful antique columns and capitals, occupy-

ing the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior are probably by *Giunta Pisano* (13th cent.); the font is ascribed to *Giovanni Pisano*. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

The *Monti Pisani*, a range of hills about 5 M. to the E., are very picturesque. In the *Valle dei Calci* (steam-tramway to *Calci*, see p. 362), lies *La Certosa*, or the Carthusian Abbey, a fine structure of 1367, with church and cloisters, restored in 1814. Permission to visit it is obtained in the Prefecture at Pisa. Round it are groves of olives; and above it rises *La Verruca* (1765 ft.), with ruins of a castle of the 15th cent., commanding a delightful prospect. — The excursion may be continued from the Verruca to the N. to *Monte Pruno* (2850 ft.) and *Monte Serra* (3010 ft.), the highest summit of the *Monti Pisani*, and thence down via *Colle di Compito* to *Lucca* (see below). — Extensive views are also commanded by the *Monte Faeta* (2720 ft.) and the *Spuntone di S. Allago* (2840 ft.) which is ascended in 3-4 hrs. via *Asciano* (to which a carriage should be taken).

## 52. From Pisa to Florence via Lucca and Pistoja.

62½ M. RAILWAY in 3¾-4½ hrs. (fares 11 fr. 45, 8 fr., 5 fr. 15 c.). Express trains also run between Pistoja and Florence, with higher fares.

The line crosses the Arno, skirts the E. and N. sides of Pisa (fine view of the cathedral), and intersects the fertile plain between the Arno and Serchio. — 5½ M. *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisavorum*, are much frequented in summer. *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°). Many Roman antiquities have been found here. — At (7½ M.) *Ripoli* the line approaches the *Serchio*, and beyond (9½ M.) *Ripartatta*, with its imposing ruined castle, describes a complete semicircle round the beautifully-formed *Monte S. Giuliano*, which, as Dante says (*Inferno*, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 15 M. *Lucca*.

**Lucca.** — Hotels (no omnibuses meet the trains; cab, 1 fr.). *CROCE* (MALTA (Pl. a; C, 2, 3), well spoken of, R. 2½ fr., L. 50, A. 50, B. 1 fr. 5 c.); *UNIVERSO* (Pl. b; D, 3); *ALBERGO & TRATTORIA CORONA*, in the Via Nazionale, near the Piazza Grande, clean, R., L., & A. 2½ fr.; *CAMPANA* (Pl. c; C, 3).

**Restaurants.** \**Rebecchino*, in the Piazza; \**Trattoria Alpina*, Via Nazionale, unpretending; *Rail. Restaurant*, clean. — *Café Dinucci*, in the Piazza. **Post Office** in the Palazzo Pubblico (Pl. 10; C, 3).

**Principal Attractions** (1 day). S. Frediano; S. Michele; Picture Gallery; Cathedral; Walk on the ramparts. — *Comp. Plan*, p. 372.

*Lucca*, formerly the capital of the duchy of that name and now of a province, with 20,400 inhab., is an antiquated place situated in a fertile plain, with well-preserved fortifications, and many interesting churches. '*Lucca l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. Lucca is one of the pleasantest provincial towns in Italy.

Lucca (Roman *Luca*) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by



the Romans in 177 B. C., it was garrisoned by a Roman colony and was included in the province of Gallia Cisalpina. In B. C. 56, *Julius Caesar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B. C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of the Roman *Amphitheatre* near S. Frediano. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Uguccione della Faggiuola* of Arezzo, the warlike governor of Pisa. Dante resided with his friend Uguccione at Lucca in 1314, and there became enamoured of the youthful *Gentucca* (*Purgatorio* xxiv. 23), but he does not describe the inhabitants in very flattering terms (*Inferno* xxi. 41). After the expulsion of Uguccione, Lucca fell in 1322 into the hands of the powerful *Castruccio Castracani degli Interminelli* of Lucca, who was also master of Pisa and Pistoja. On 23rd Sept. 1325, he defeated the Florentines at Altopaseio, and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Mastino della Scala*; it subsequently came into the possession of Pisa, but in 1369 purchased its freedom from Charles IV. for 300,000 florins, and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Bacciocchi*; in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany.

In the HISTORY OF MEDIEVAL ARCHITECTURE, Lucca, like Pisa, occupied an important position at a very early period. The churches of *S. Frediano* and *S. Michele* were both founded upwards of a thousand years ago, though probably little now remains of the original edifices. The columns in *S. Frediano*, like those of the early Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent., *Matteo Civitelli* (1435-1501), one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style somewhat resembles the best pictures of that period, and, though full of life, is of a graceful and gentle character, contrasting especially with Donatello. — The pictures of *Fra Bartolommeo* in the cathedral and the Palazzo Pubblico are also worthy of notice.

Immediately on quitting the station, we perceive above the ramparts, to the right, the handsome cathedral, which we reach in 10 min. through the Porta S. Pietro.

The \**Cathedral of S. Martino* (Pl. 1; D, 3) was erected in 1060-70 in the Romanesque style by *Bishop Anselmo Badagio* (afterwards Pope Alexander II.), but afterwards frequently restored. The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the N. side) in the course of an extensive restoration in the latter half of the 14th cent., when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade, added by *Guidetto* in 1204, is embellished with a fine group of St. Martin and the beggar (13th cent.). The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the Months. Over the door is St.

regulus on the right, and a Descent from the Cross on the left by *iccolò Pisano* (spoiled); below, Adoration of the Magi, of *Pisano's* school. The church is entered by three doors of carved wood.

The \*INTERIOR (altar-pieces all covered on week-days), which has recently undergone a thorough restoration, is in the form of a Latin cross, with nave and aisles 91 yds. in length, transept 39, and nave 28 yds. in width. The nave has pillars and round arches, above which, as in northern Gothic churches, is a triforium (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally. The old frescoes on the vaulting were restored in 1858.

The stained glass in the side-windows is modern, those in the choir by *Pandolfo di Ugolino da Pisa* (1485). — 1st Altar on the right, Nativity by *Passignano*; 2nd, Adoration of the Magi, by *F. Zuccherò*; 3rd, Last Supper, by *Tintoretto*; 4th, Crucifixion, by *Passignano*; \*Pulpit by *Matteo Civitali*, with rich ornamentation (1498). Above the adjoining entrance to the choir is an organ-screen of 1481. — In the SACRISTY a \*Madonna with St. Clement, Peter, Paul, and Sebastian; above, a Pietà, below a fine medallion by *Dom. Ghirlandajo*. On the wall St. Petronilla, by *Daniele da Volterra*. The holy water font is by the same master. — The \*Croce dei Pisani, in the treasury, beautifully executed in 1350 by *Bettuccio Baroni*, silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to be procured on the previous day; apply to the custodian).

The RIGHT TRANSEPT contains the beautiful marble Monument of *Pietro Noceto*, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the right, is the simple tomb with bust of Count *Menico Bertini* (1479); also in the following CAPPELLA DEL SACRAMENTO enclosed by a railing two \*Angels in an attitude of adoration and (adjoining the choir) the ALTAR OF ST. REGULUS, with St. Sebastian and John the Baptist and beautiful reliefs (1484). To the left of the choir the ALTAR OF LIBERTY, which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divis tutelaribus*), with a Resurrection by *Giov. da Bologna* (1579). In the following CAPPELLA DEL SANTUARIO, a Madonna with SS. Stephen and John and a beautiful angel with a musical instrument, by *Fra Bartolommeo* (1509; in excellent preservation): 'a noble picture this, full of gentle elegance, Leonardesque in science and execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (*C. & C.*). The decorations of the pilasters are by *Civitali*. — The LEFT TRANSEPT contains a \*Sarcophagus of *Ilaria del Carretto* (d. 1405), by *Jacopo della Quercia* (1413), one of the earliest works of the Renaissance.

In the NAVE is \*IL TEMPIETTO, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca*, an ancient crucifix in cedar-wood, said by tradition to have been made by St. Nicodemus, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded.

On the opposite side a statue of St. Sebastian, also by *Civitali*. In the LEFT AISLE, 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Ligozzi*. — Over the 2nd altar, Presentation in the Temple, by *Allori*. On the left of the entrance, Descent from the Cross, and St. Nicodemus carving the Volto Santo, frescoes by *Cosimo Rosselli*. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

The CHAPTER LIBRARY is very rich in mediæval miniatures.

At the back of the cathedral is the *Archiepiscopal Palace*, and beyond it the small Gothic chapel of *Sta. Maria della Rosa* (1333).

**S. Giovanni** (Pl. 4; D, 3), near the cathedral, is a basilica of

the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles of the 12th cent., and groups of animal on the right and left.

In the INTERIOR the flat coffered ceiling is supported by ten columns of which the shafts and some of the capitals are probably ancient. In the left aisle a monument to Giov. Farina (d. 1847). — Adjoining the left transept is a venerable *Baptistery*, with a Gothic vaulted roof of the 14th century. On the left wall is a St. Catharine, a fresco of the 15th century. An ancient font, more than 6 ft. below the present level of the pavement, has been exhumed in the centre since 1887.

A little to the N.W. stands the small church of *S. Giusto*, with a fine portal of the 12th century. Near this spot stood the palace of the Lombard kings.

Farther to the W. is the PIAZZA GRANDE (Pl. C, D, 3), where a monument, by *Bartolini*, was erected to the *Duchess Marie Louis* in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823-32. In the adjoining PIAZZA DEL GIGLIO (Pl. D, 3) is a marble *Statue of Garibaldi*, by *Lucchesi* (1889).

On the W. side of the Piazza Grande is situated the *Palazzo Provinciale* (Pl. 10; C, 3), formerly *Pal. Ducale*, begun in 1578 from designs by *Ammanati*, but still incomplete. On the first floor is : \**Picture Gallery (Pinacoteca*; open daily 10-2, free, except on Mondays and high festivals; at other times 1 fr.); entrance in the archway leading to the second court.

I. Room. 3. *And. del Sarto*, Holy Family (replica of that in the *Palazzo Pitti*); 5. *Pontorno*, *Giuliano de' Medici*; 12. *Sodoma*, Christ (retouched); 15. *Tintoretto*, St. Mark releasing a slave (small replica of that in the *Accademia* at Venice, p. 262); 20. *Guido Reni*, Crucifixion, with saints; 23. *A. Bronzino*, *Don Garzia de' Medici*; 25. *A. Bronzino*, *Ferdinando de' Medici*; *Vasari*, 29. *Immaculate Conception*, 27. St. Eustace, 30. St. Blaise; 31. *Unknown Artist*, Portrait of a boy; 37. *Amico Aspertini*, Madonna with saints; 39. *Sustermans*, *Vittoria della Rovere* with her son *Cosimo III de' Medici*; 40. *Tintoretto*, Portrait; 42. *Brea di Nizza*, Madonna with saints; 45. *Tintoretto*, Portrait; 46. *Marco Vecelli* (not *Titian*), Holy Family and St. Catharine (injured); 60. *Beccafumi*, *Moderation of Scipio*; 63. *P. Paolini*, *Birth of John the Baptist*; 70. *Bronzino*, *Cosimo I. de' Medici* — A case in the centre contains coins and medals; another at the end wall contains antiquities in gold and bronze.

II. Room. 1. *Batoni*, St. Bartholomew; 2. *P. Paolini*, Madonna with saints (1643). \*3. *Fra Bartolommeo*, Madonna della Misericordia, with portraits of the *Moncalieri* family, of 1515 (formerly in S. Romano), injured by restoration. — 'The classic movement of the principal figure the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiae unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' (*C. & C.*). On an easel, \**Giulio Romano*, Madonna (with the features of Raphael's 'Fornarina' in the *Palazzo Barberini* at Rome); 9. *Domenichino*, *Samson*; \*10. *Fra Bartolommeo*, God the Father with Mary Magdalen and St. Catharine of Siena, 1509 (formerly in S. Romano), also injured by restoration. — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of

Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' (C. & C.).

III. Room. 1. *Bassano*, Peasants in a winter landscape; 3. *Rembrandt* (?), Portrait (retouched throughout); 8. *Sustermans*, Female portrait; 10. *Lonfranco*, S. Lorenzo; 14. *Rutilio Manetti*, Triumph of David; 18. *Gessi*, Adoration of the Magi.

IV. Room. 9. *S. Botticelli*, St. Barbara; 15, 18. *Bourguignon*, Battles; 16. *Fra Fil. Lippi*, Madonna with saints; above, God the Father and Annunciation.

From R. II we enter the V. Room. To the right: 3. Intarsia work; 1. Choir-stalls from the cathedral (1452-57); door with intarsia work, of the 15th cent.; farther on, 6. Crucifix of 1288; 7, 12. Cabinets with ecclesiastical vestments of silk and brocade (Lucca); 9. Wooden altar with marble statues of the Madonna, St. Martin, and St. Michael (*Pisan School*); 10. Madonna of the *Pisan School*. On the exit-wall: 13. Choir-stall by *Cristoforo da Lendinara* (1488); 22. *Matteo Civitali*, Annunciation (Virgin by another hand); 32. St. Silas, a marble statue of the 15th cent.; 35. Death and Assumption of the Virgin, painted wood-carvings of the 15th cent., attributed to *Civitali*; 40. Choir-stalls from the cathedral (restored). — The adjoining room contains modern paintings and sculptures of no importance.

Not far from the Piazza Grande (in the Via della Rotonda, the first side-street to the right) is the church of *S. Alessandro*, a simple structure completed before 1080, with fine antique columns. — A little farther on, also in the Via della Rotonda, at the end of the street diverging to the left opposite the 'Croce di Malta' hotel, is situated —

**S. Romano** (Pl. 8; C, 3), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by *Vincenzo Buonamici*. At the back of the high-altar is the monument of St. Romanus, with a Pietà above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali*.

From the Piazza Grande we proceed to the left to —

**S. Michele** (Pl. 6; D, 6), founded in 764 by Teutprandus and his wife Gumpranda. The over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel with brazen wings, was begun in the 12th and completed in the 13th century. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by *Civitali*. The altar-piece at the 1st altar to the right is a group of saints by *Filippino Lippi*. The chapel to the left of the choir contains, on the left wall, a relief of the Madonna by *Raffaello da Montelupo*.

The *Palazzo Pretorio*, in the early Renaissance style of the 15th cent., is also situated in the Piazza S. Michele. — To the S. of the church rises the statue of *F. Burlamacchi* (d. 1548), by Cambi, erected in 1833. — The Via Calderia leads hence to *S. Salvatore* (*Misericordia*), over the doors of which are sculptures of the 12th century. By the side-door is a figure of St. Nicholas, by Biduinus.

On the N. side of the town is situated —

**\*S. Frediano** (Pl. 2; D, 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560-78. The



present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The exterior deviates from the Tuscan-Romanesque style in having perpendicular bands and colonnades with straight architraves. The nave was originally flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are antique.

INTERIOR. On the entrance-wall are two frescoes: to the left, *Madonna and saints*, by *Amico Aspertini*, a pupil of Fr. Francia; on the right, *Visitation*, by *Rid. Ghirlandajo* (injured). — Left Aisle: The *CAPELLA DI S. AGOSTINO* (2nd to the left) contains two fine frescoes by *Amico Aspertini*, judiciously retouched by *Michele Ridolfi*. On the ceiling *God the Father*, surrounded by angels, prophets, and sibyls; in the lunette to the left the *Entombment*; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 375), drawn by two oxen, to the right *St. Augustine*, baptised by *St. Ambrosius* at Milan. In the lunette on the wall, on the right, *St. Augustine* instructing his pupils, and presenting them with the rules of his order; below, to the left, the *Nativity and Adoration of the Magi*; on the right, *S. Frigidiano* miraculously checking an inundation of the sea. — In the *CAPELLA DEL S. SACRAMENTO* (4th to the left), an altar with a \**Madonna and four saints* in relief by *Jacopo magistri Petri de Senis* (*Jacopo della Quercia*; 1422); above, four prophets in high relief; below, low reliefs of *Martyrdoms*, a *Pietà*, etc. (1422). Opposite are the tombstones (damaged) of *Federigo Trenta*, founder of the chapel, and his wife, by the same artist (1416).

RIGHT AISLE. In front is the ancient font, with stiff reliefs, according to a doubtful inscription by *Magister Robertus* (1151); by the wall is the more modern font by *Matteo Civitali* or his brother *Niccolò*; at the back of the first, *Annunciation*, of the *School of the della Robbia*. The 2nd chapel on the right contains the tomb of *St. Zita*, the patroness of Lucca, mentioned by *Dante* (*Inferno* xxi. 38). In the 5th chapel on the right is a painted relief of the *Death and Assumption of the Virgin*, by *Matteo Civitali* (?), and a \**Coronation of Mary*, below, *King David* and *Solomon*. *St. Anselm*, and *St. Augustine*, by *Francesco Francia* (both covered).

We now cross the *Piazza S. Frediano*, which adjoins the church on the E., and turning either to the right or left reach an entrance to the *Piazza del Mercato* (Pl. D, 2), or vegetable-market; the houses enclosing which are built upon the foundations of the Roman *Amphitheatre* (Pl. 20; D, E, 2) dating from the early Imperial period. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) 87½ by 58 yds. — Remains of an ancient Theatre are also shown near the church of *S. Maria di Corte Landini*.

To the E. is situated *S. Francesco* (Pl. 3; E, 2), erected in 1442, containing the monuments of the poet *Giov. Guidiccioni* (16th cent.) and of the celebrated *Castruccio Castracani* (d. 1328; p. 374). It is now used as a military magazine.

Most of the smaller churches have retained their early mediæval character almost unimpaired. Among those in the inner town are *S. Maria Bianca* or *foris portam* (9th cent.), *S. Giulia* (10th cent.; façade restored in the 13th cent.), *S. Anastasio* (11th cent.), and *S. Cristoforo* (11th cent.). The last contains the tomb of *Civitali* (between the 1st and 2nd pillars on the right).

Among the numerous charitable institutions of Lucca may be



# LUCCA.

## Chiese:

1. Duomo (S. Martino) D. 3.
2. S. Pietro D. 2.
3. S. Francesco E. 2.
4. S. Giovanni D. 3.
5. La Madonna (Cappella) C. 4.
6. S. Michele D. 2.
7. S. Rutilio C. 2.
8. S. Romano C. 2.
9. Liceo D. 3.
10. Palazzo presidiale C. 3.
11. R. Teatro del figlio D. 3.
12. Eviscerato D. 3.

## Monumenti:

13. Maria Luisa C. D. 3.
14. Burlanucchi D. 2. 3.
15. Carlo III B. 3.
16. Garibaldi D. 3.
17. Gus. Massina E. 4.
18. Via Emanuele C. 3. 4.
19. F. Carrore C. 3.
20. Indiviso tutto D. E. 2.



# PISTOJA

1:15.600

0 100 200 300 400 500  
Metri

Porta S. Marco

Tiro al Bersaglio

Porta al Borgo

Piazza S. Francesco

Accademia di Belle Arti

Caserma

Palastrona

Pal. Hospiziosi

R. Teatro Manzoni

Caserma

Monastica

Campo

Marzio

Ippodromo

Porta Lucchese

Officina elettrica

Porta

Barriera

Porta Fiorentina

Porta S. Barbara

a Bologna

a Lucca e Pisa

Stazione della Ferrovia

Via Fiorentina

Via Pratese

a Pistoia

mentioned the *Deposito di Mendicizia* (poor-house), established in the Italian-Gothic *Palazzo Borghi*, with a lofty tower, erected in 1413 by *Paolo Guinigi*, chief of one of the most powerful families of Lucca. — Of the *Libraries* the most interesting are, besides the Chapter Library (p. 375), the *Archiepiscopal*, containing 60 valuable MSS. and 400 rare editions, and the *Biblioteca Reale*, in the Via S. Giorgio, with MSS. (including Latin poems of Tasso, written by his own hand) and early specimens of printing.

A spare hour should be devoted to a \*WALK ON THE RAMPARTS, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the S. side is the monument of *Charles III. of Spain* (Pl. 15; B, 3), erected by his granddaughter the Duchess Marie Louise, in 1822. A little to the E. of it is a pleasant café (Pl. C, 4), in front of which is a marble statue of *Victor Emmanuel II.* (1885). Farther on is a marble bust of *Mazzini* (Pl. 17; E, 4).

THE ENVIRONS of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer the country is hot and destitute of shade.

The traveller should visit the (3 M.) royal *Villa di Marlia*, with its beautiful grounds, fine points of view, and fountains, resembling Marly near Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca). The road thither leads through the *Porta S. Maria* (Pl. E, 1), and then diverges to the right from that to the Baths of Lucca. — The *Aqueduct* to the S. of Lucca, with its 459 arches, recalls the Campagna of Rome. — Excursion to the *Monti Pisani*, see p. 373.

About 15½ M. to the N. of Lucca, in a hilly district, lie the BATHS of LUCCA (carr. in 2 hrs.; 12 fr.). The railway (under construction) is open as far as (5½ M.) *Ponte a Moriano*, opposite the high-lying village of *Moriano*, whence an omnibus plies to the baths several times daily in ½ hr. The road to the Baths ascends the valley of the *Serchio*, traversing charming hill-country. Above *Borgo a Mozzano* is the *Ponte della Madonna* or *Ponte del Diavolo*, which is said to have been built in 1322 by *Castruccio*. About 1 M. beyond it the road enters the valley of the *Lima*, another stream which is nearly dry in summer, and which is crossed near *Ornoli* by a suspension-bridge constructed in 1860. Between this point and the baths there are roads on both banks of the river.

The *Bagni di Lucca* (ca. 410 ft.), which were known in the middle ages, with springs varying in temperature from 86° to 129° Fahr., consist of several different villages in the valley of the *Lima*, connected by shady walks, and containing 9200 inhabitants. *Ponte a Serraglio*, the chief of these villages, which we reach first, is picturesquely situated on the bend of the rivulet. (\**Pagnini's Hôtel d'Europe et d'Amérique*, pension 6 fr.; \**Pera's Hôtel New York*, *Grand Hôtel des Bains de Lucques*, similar charges; *Cafés Costa* and *Italia*, in the Piazza del Ponte; *Physician*, Dr. Marchi; good carriages and donkeys.) Adjoining the *Hôtel Pagnini*, on the *Lima*, is the *royal Casino Ridotti*, with billiard, reading, and ball rooms. A little farther on, at the entrance to the side-valley, is the *Nuovo Ospedale*, built by Prince Demidoff.

Beautiful avenues ascend gradually from *Ponte a Serraglio* to the villages of (¾ M.) *Bagni Caldi* and (1 M.) *Villa* (\**Hôt. du Parc*, pens. 5-7 fr.; *Hôtel Victoire*, pens. 5-7 fr.; *Hôtel Continental*; *Hôt. du Pavillon*, all with gardens; physicians, Dr. Gason, Dr. Bastiani, Dr. Cherubini; Betti, English chemist), where are the best and quietest apartments (pleasantest on the river-side of the main street), the English Church (services in summer at 10.30 & 5, conducted by the English chaplain from Pisa, p. 362), and a Casino (with reading and ball-rooms, concerts, etc.). The mud-baths of *Bagni Caldi* are

efficacious in rheumatism and gout; and there is a grotto with a natural vapour bath. The freedom from mosquitoes, dust, glare, and excessive heat makes this a delightful summer-resort. — To the baths of Lucca belong also the establishments of *Bernabò* (comfortable; named after an inhabitant of Pistoja cured here in the 16th cent.), *Docce Bassi*, and *S. Giovanni*.

The valley of the Lima is cool and well-shaded, chiefly with chestnut trees, and is a healthy summer-residence, affording pleasant walks only the paths between Ponte a Serraglio and Villa and Bagni Caldi are provided with benches. Beautiful excursions may also be taken among the mountains, such as to the village of *Lugliano*, and to the watch-tower of *Sargilio* (on donkey-back; fatiguing), which on clear days commands an extensive view over land and sea. The village of *Barga* (9 M.) possesses some good examples of the Della Robbia's. — *Boscungo* (p. 342) may be reached hence in about 6 hrs. (arr. and pair 40-45 fr., including an extra horse for ascending the hill).

Railway from Lucca to (14½ M.) *Viareggio*, see p. 112.

The RAILWAY TO PISTOJA at first traverses the plain to the E. A little to the S. lies the *Lago di Bientina*. 18 M. *Tassignano*; 20½ M. *Porcari*; 23 M. *Altopascio*; 26 M. *Montecarlo S. Salvatore*.

29½ M. *Pescia (Posta)*, a small town with 6100 inhab., situated about 1½ M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The *Cathedral* (restored in 1693) has remains of a façade of 1306 and a fine monument of Baldassare Turini by *Raffaello da Montelupo*, a pupil of Michael Angelo. — 31 M. *Borgo a Buggiano*.

33½ M. *Monte Catini* (\**Grand Hôtel de la Paix*, R., L., & A. from 3½, D. 5, B. 1 fr.; \**Locanda Maggiore*, similar charges; *Continental*; *Corona d'Italia*, pens. 8 fr.; *Italia*; *Alb. Torretta*, *Gabbrielli*, second-class; numerous pensions), where Ugucione della Faggiuola (p. 374) defeated the Florentines on 29th Aug., 1315. The warm baths in the vicinity are well fitted up and attract many visitors.

The line intersects the rich valley of the *Nievole*. — 34 M. *Pieve*, the station for *Monsummano* on a conical eminence to the right, with warm springs, and a *Monument to Giuseppe Giusti* (1809-50), the satirist, by Fantacchiotti. Near it is a *Grotto* (adm. 3 fr.) with hot vapour, discovered in 1852, famous for the cures of rheumatism, gout, and paralysis which it has effected. The *Stabilimento* (well spoken of) is well fitted up (season, May-Sept.; R. 2-5, pension 12½-15 fr., baths included). — We now thread a tunnel and reach (38½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 41½ M. *Pistoja*.

**Pistoja. — Hotels.** *GLOBO & LONDRA*, R., L., & A. 3, omn. ½ fr., with good trattoria and caffè; *GIAPPONE*, both in the Piazza Cino. — \**ALBERGO & TRATTORIA ROSSINI*, Via Cavour, opposite the church of S. Giovanni, unpretending. — \**Trattoria la Toscana*, Via Garibaldi 930; *Railway Restaurant*. — *Wine and Beer* at *Giannini's*, outside the Porta Barricera, near the station.

Post Office in the Piazza Cino. — See *Plan*, p. 373.

Cab with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

Principal Attractions (1 day). S. Giovanni Fuoricivitas; \*Cathedral; Baptistery; \*Ospedale del Ceppo; \*S. Andrea; \*Madonna dell' Umiltà.



*Pistoja*, a pleasant little town with 12,200 inhab., is loftily situated in the vicinity of the *Ombrone*, a small tributary of the Arno, in a fertile district, and at the junction of the Leghorn-Florence and Bologna-Florence railway lines. It has broad, well-built streets, and important manufactories of guns and iron-works. Pistols are said to have been invented at Pistoja, and thence to derive their name. The wholesome air of Pistoja attracts many summer-visitors.

Pistoja, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or Black and White parties, mentioned by Dante (*Inferno* xiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1351. It was the birthplace of the celebrated artist and poet *Cino* (1270-1336), a contemporary of Dante, and of the satirist *Niccolò Fortiguerra* (1674-1735), author of the *Ricciardetto*.

In the HISTORY OF ART, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *S. Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Gruamons* and *Aedeodatus*). After the 13th cent. Pistoja became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Goldsmith's Art* we have an important specimen in the silver altar in the Cathedral.

We follow the *Via Vannucci*, leading from the station, and then the *Via Cino*, intersecting the *Corso Vittorio Emanuele* at a right angle, as far as the *Piazza Cino*, and turning here to the right into the *Via Cavour*, soon reach the old Tuscan-Romanesque church of — **S. Giovanni Fuoricivitas** (*Evangelista*; Pl. 1), erected outside the city walls about 1160, with a somewhat overlaid facade adorned in Pisan fashion with rows of columns. Over the side-entrance is a relief representing the Eucharist by *Gruamons*, as an inscription in the architrave records (1162).

INTERIOR. On the right is the \**Pulpit*, adorned with reliefs on three sides by *Fra Guglielmo*, a pupil of *Niccolò Pisano*, whose antique style he followed (about 1270); in front, the symbols of the Evangelists. Over the next altar, the \**Visitation of Mary*, a life-size group in terracotta, attributed to *Fra Paolino* (more probably by *Andrea della Robbia* (?)). On the left, a handsome basin for holy water by *Giov. Pisano* (much injured), supported by the cardinal virtues, with allegorical figures above.

Opposite is the *Pal. Panciatichi-Cellesi*. — Following the *Via Cavour*, and diverging from it by the *Via S. Matteo*, the third side-street to the left, we reach the *PIAZZA DEL DUOMO*. On the right lies the —

\***Cathedral** (*S. Jacopo*; Pl. 2) of the 12th cent., remodelled in the 13th, with an apse added in 1599 by *Jacopo Lafri*. In the vestibule are faded frescoes by *Giovanni Cristiani da Pistoja* (14th



cent.), and fine glazed mosaics by the *Robbia*. Over the principal entrance is a good basrelief in terracotta (Madonna surrounded by angels) by *Andrea della Robbia* (1505). The barrel-vaulting adorned with coffering and rich fruit-garlands.

The INTERIOR, sadly marred by alterations, consists of nave and aisle borne by sixteen columns and two piers. — By the wall of the entrance is the Font, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by *Andrea Ferrucci da Fiesole* (d. 1526); to the left the tomb of Bishop Atto (14th cent.), with relief dating from an earlier monument. — At the beginning of the RIGHT AISLE is the Monument of the jurist and poet Cino da Pistoja (d. 1336; see p. 381) by the Sienese master *Cellino di Nese* (1337). The basrelief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — Opposite, in the LEFT AISLE, the "Monument" of Cardinal Forteguerri (p. 383), by *Andrea Verrocchio* (whose clay model is in South Kensington Museum). Above is Christ in the Mandorla, supported by angels, beneath, Faith, Hope, and Charity. The unattractive sarcophagus, with angels and the bust of the deceased, and the frame round the whole, are later additions. — The CAPPELLA DEL SACRAMENTO (left of the choir) contains a "Madonna with St. John the Baptist and St. Zenobius" by *Lorenzo di Credi* (d. 1513), the finest and oldest of his altar-pieces, the figures strongly reminiscent of Da Vinci (covered). To the left, High-relief bust of Bishop Donato de' Medici by *A. Rossellino* (1475). — Behind the HIGH ALTAR a Resurrection by *Angelo Bronzino*. Beautifully inlaid choir-stalls; in front of the altar a fine bronze candle-labrum (15th cent.). — In the CAPPELLA S. JACOPO (right of the choir) a rich "Silver Altar" executed in the 13th and 14th cent. (covered sacristan 1/2 fr.): at the top, the oldest part, is Christ in the Mandorla, in niche beneath is a sitting statue of St. James, surrounded by apostles and prophets, by *Simone di Ser Memmo* and other masters, in the middle of the 14th cent. (above are some figures of a still older work); below is a large silver tableau with wings; in the centre fifteen reliefs of subjects from the New Testament and apostles, by *Andrea di Jacopo d'Ognabene* (Pistoja (1316); the wings consist of ten reliefs on the left, from the Old and New Testament by *Piero da Firenze* (1357), and nine on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 450 lbs. of silver are said to have been used in the execution of this work of art. — The Crypt, borne by six columns, is also modernised.

The campanile was originally a fortified tower (13th cent.) called Torre del Podestà, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal "Battistero" (*San Giovanni Battista*; Pl. 3), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The large square font (older than the building, and probably dating from 1256) is embellished with richly-decorated slabs (others of the same kind on the wall to the right). The principal portal with its fine wooden door is also worthy of notice. Closed for restoration in 1894.

Adjacent is the "Palazzo Pretorio" (Pl. 4), formerly *del Podestà*, a building of the 14th cent., now containing the courts of justice. The picturesque quadrangle is enclosed by four round arches; the arcades and the façade are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldry.

style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507 :

*Hic locus odit, mat, punit, conservat, honorat,  
Nequitiam, leges. crimina, jura, probos.*

The piazza is adorned with a *Statue of Cardinal Forteguerria* (Pl. 6), a native and benefactor of the city (d. 1473), erected in 1863. — Opposite the Pal. Pretorio is the **Palazzo del Comune** (Pl. 6; originally *degli Anziani*), erected in the Italian-Gothic style in 1294-385, with a vestibule. The black marble head near the middle window, is said to represent Filippo Tedici, who sought to betray the city to Castruccio. The large hall upstairs contains a good bust of Garibaldi by *Spertini* (1875), fine woodwork of 1534, frescoes by *Gerino da Pistoja* and his pupils, and a relief in marble of the *School of Verrocchio*, 1491, representing \*Angels with armorial bearings. The small picture-gallery contains little of importance.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo), we next visit **S. Bartolommeo in Pantano** (Pl. 7), a basilica in the Tuscan-Romanesque style with open roof, borne by twelve columns, with very varied capitals, and two pillars. Sculptures on the façade by *Rodolfinus* of Christ and the Apostles, 1467; pulpit, with eight reliefs from the history of Christ, by *Guido Bigarelli* of Como (1250), borne by two lions and the statue of the sculptor (?) — The Via Porta Guidi to the left leads hence to the —

**Ospedale del Ceppo** (Pl. 8), erected in 1277, but afterwards rebuilt, with a long \*Frieze consisting of reliefs in terracotta, beautifully coloured and glazed, representing the seven works of mercy, an enthroned Madonna, and four virtues (the last unglazed relief on the right was added in 1585); below, the Annunciation, Madonna in glory, and Visitation, in medallions, by *Giovanni, Luca, and Girolamo della Robbia*, 1525-35. [Not far from here is the remarkable church of the MADONNA DEL LETTO, by *V. Vitoni*, containing a miraculous bed.] — We pass the Ospedale by the Via delle Pape to the left, which leads to a small planted piazza, follow the Via del Carmine to the left, and the first side-street to the right, to —

\***S. Andrea** (Pl. 9), a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodat frater eius' (*Gruamons* and *Adeodatus*, 1160; see p. 381). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

INTERIOR (if closed, entrance through the house to the left). The narrow nave and aisles are supported by twelve columns and two piers. The hexagonal \*Pulpit with its numerous figures is one of the chief works of *Giovanni Pisano*, 1298-1301, a copy of that executed by his father at Pisa (p. 365); some of the details are by pupils. On five sides there are reliefs at the top, and at the corners are single figures: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents, Symbols of three of the Evangelists (the eagle, now wanting, pro-

bably served as a wooden lectern), Crucifixion, three Prophets, Last Judgment, three angels blowing trumpets; below these are six figures of Sibyls (described by Burckhardt as suggestions or even as the models for Michelangelo's sibyls) and in the spandrels twelve prophets, the whole borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

We now proceed to the right to the Piazza S. Francesco with **S. Francesco al Prato** (Pl. 10), an Italian-Gothic church 1294, with remarkable frescoes of the 14th cent., most of the probably by *Puccio Capanna*.

In the chapel to the left of the high-altar: Apotheosis of St. Augustine; in the choir: Life of St. Francis of Assisi, in a series of free productions of Giotto's frescoes at Assisi; 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends (sadly injured 2nd chapel, Miracles and martyrdom of S. Donnino. — The sacristy and chapter-house also contain frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi.

We return through the Via Mazzini and the Via Garibaldi (with the *Pal. Cancellieri* on the right, No. 945), and proceed by the Via della Madonna to the right to —

\***Madonna dell' Umiltà** (Pl. 11), with a bare façade, erected about 1509 by *Ventura Vitoni*, a pupil of Bramante. A fine oblong vestibule, with barrel-vaulting on each side of a central dome (see in the *Cappella de' Pazzi*, p. 436) leads to the handsome octagonal interior, with its elegant Corinthian wall-pilasters. The upper storey and the dome are by *Vasari*.

On the way back to the station is —

**S. Domenico** (Pl. 12), in the Corso Vitt. Emanuele, erected in 1380.

INTERIOR. 2nd Altar on the right: Madonna and Child, *al fresco*, by *Fra Paolino da Pistoja*; two fine tombs. Right Transept: *Cappella Rosignoli*, with the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*, and two busts by *Bernini*. To the right in the Choir, St. Sebastian by *Ghirlandajo*. 2nd Altar on the left, Crucifixion with saints, and 3rd Altar on the left, the Virgin and Thomas Aquinas, by *Fra Paolino da Pistoja*. Between the 4th and 5th Altars on the left, monument of the jurist *Filippo Lazzari* (d. 1412), by *Bern.* and *Ant. Rossellino* (1463-68). — The Cloister is decorated with paintings by *Sebastiano Veronese* and others, 1596.

Farther on in the same street, to the left, is the church of **S. PAOLO**, with an Italian-Gothic façade and a painting by *Fra Paolino*. — In this neighbourhood is the church of **S. PIETRO** (Pl. 15), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the bishop of Pistoia and the abbess of the Benedictine convent was celebrated. The interior has been modernized. In the right transept is a Madonna and saints by *Gerino da Pistoja* (1509), and in the left transept a Madonna with SS. Sebastian, Gregory, James, and Anthony, by *Rid. Ghirlandajo*. — On the staircase in front of the church stands a pillar with Lombard ornamentation.

The *Biblioteca Fabbroniana* (Pl. 13), and the *Biblioteca Fortiguerra* (Pl. 14) were founded by two cardinals who were born here.

The *Villa Puccini*, 1½ M. to the N. of Pistoja, has beautiful garden and sculptures by Pampaloni and others.

The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. 46½ M. *Montale-Agliana*. On the left the picturesque castle of *Montemurlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

51½ M. *Prato in Toscana* (210 ft.; *Giardino*, Via Magnolfi; *Contrucci*, Piazza del Duomo; *Colonna*, Via dei Lanaioli; *Caffè di Marte*, Piazza del Duomo), a well-built town of 13,400 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (*biscotti*, *cantucci*). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous artists from Florence, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the EARLY RENAISSANCE style of Florence. An important work by *Donatello* and *Michelozzo*, an extensive composition in the style of *Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Botticelli*, and *Fra Diamante*. The church of the *Madonna delle Carceri* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the Via Magnolfi, the first street to the left, to the Piazza del Duomo.

IL DUOMO, begun in the 12th cent. in the Tuscan-Romanesque style, was completed by *Giovanni Pisano* in the 14th in the Gothic style. On the façade is a pulpit, adorned by *Donatello* and *Michelozzo*, in 1434-38, with \*Reliefs (dancing children) and a fine bronze capital. From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a \*Madonna with SS. Stephen and Lawrence in terracotta, by *Andrea della Robbia* (1489).

INTERIOR. Over the PRINCIPAL ENTRANCE the \*Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo*. The CAPPELLA DELLA CINTOLA is adorned with \*Mural Paintings by *Agnolo Gaddi* (an early work; 1365), from the life of the Virgin (presentation of her girdle to St. Thomas; discovery of the girdle in Palestine by a native of Prato). On the altar is a silver statuette of the Virgin by *Giovanni Pisano* (covered; cast in a room beside the sacristy); handsome bronze \*Screen executed in 1444 by the Florentine *Bruno di Ser Lapo*, the frieze by *Pasquino di Matteo da Montepulciano* (1461). A small room adjoining the chapel contains reliefs (Death of the Virgin, Presentation of the Girdle) in the style of the School of Pisa. — In the CHOR, at the back of the high-altar, are the \*Historics of John the Baptist and St. Stephen by *Fra Filippo Lippi* (1456-64), in fresco, the finest work of this master (somewhat injured): on the right (above) Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias; by the window, on the right: Beheading of St. John; above it a saint. On the left wall of the choir (above): Birth of St. Stephen, his Ordination and care for the poor, Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo



de' Medici, and, to the extreme right, the portrait of the painter himself, wearing a black cap). The continuation of the scene of the Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). The chapel to the left of the choir contains unimportant frescoes of the 14th century. The chapel to the right is embellished with frescoes by *Starnina* and *Antonio Viti* (14th cent.): to the right scenes from the life of the Virgin, to the left scenes from the life of St. Stephen. In the right transept, in a Gothic recess in the wall, is the Death of St. Bernard, also by *Fra Filippo Lippi* (very dark); \*Statue of the Madonna (in clay), and a Pietà (relief, in marble), by the brothers *Giuliano* and *Giovanni da Majano* (1480). — In the nave, handsome round marble \*PULPIT, resting on sphinxes and snakes, by *Mino da Fiesole* and *Ant. Rossellino*. The latter also executed the admirable reliefs (1473) of the Presentation of the Girdle, and of the Stoning and Mourning of St. Stephen.

The campanile, in the Lombard style, is by *Nic. di Cecco* (1340).

Not far from the cathedral, in the Via Garibaldi, is the little church of *S. Lodovico* (called also *Madonna del buon Consiglio*), with a good relief by *Andrea della Robbia* (generally shut, sacristan in Via S. Fabiano 219).

The Via Giuseppe Mazzoni leads from the cathedral to the PALAZZO COMUNALE, which contains a small picture-gallery on the first floor (fee  $\frac{1}{2}$  fr.).

1. *School of Giotto*, Madonna and saints; 2. *Taddeo Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, 11. Madonna with St. Thomas and other saints, 12. Nativity; 16. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen; 19. *Pupil of Lor. Monaco*, Madonna and saints (1435); 22, 23. *Fra Filippo Lippi*, Madonna and saints, with predella; 18. *Giovanni da Milano*, Madonna with saints (14th cent.); two terracotta reliefs.

The *Fountain* in front of the palace is by *Tacca*; opposite is the *Palazzo Pretorio*, of the 13th century. — The Corso Principe Amadeo leads hence to the church of *S. Domenico*, which was built in the 13th and restored in the 17th century.

The Via Ricasoli, the prolongation of the Via Giuseppe Mazzoni, leads to the Piazza Venti Settembre and the church of S. FRANCESCO; the chapter-house contains mural paintings by *Nic. di Pietro Gerini* and *Lor. di Niccolò* (14th cent.). The fine cloisters adjoining contain a monument of 1460. — The street to the left of the church leads to the piazza and church of —

\*S. MARIA DELLE CARCERI, erected in 1485-92 by *Giul. da Sangallo*, in the form of a Greek cross, with barrel-vaulting and a dome resting on an Attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists by *Andrea della Robbia* (1491). The small choir contains some very handsome stalls.

In the Via B. Cairolì, No. 4, is the *Pal. Novellucci*, with two fine bronze dragons by *Pietro Tacca*, by the windows. — A small shrine at the corner of the Via S. Margherita contains a \*Madonna by *Filippino Lippi* (1497).

From Prato to Florence, viâ *Campi*, STEAM TRAMWAY in  $1\frac{1}{2}$  hr.; fares 1 fr. 10 c. or 80 c. The cars start beside the *Madonna delle Carceri*.

From Prato a DILIGENCE (daily, 1 fr.) and an OMNIBUS (every day except Mon., 1 fr. 50, 1 fr. 20 c., or 1 fr.) run through the picturesque







FIRENZE.

0 1000  
Meters

and industrious Val di Bisenzio to Vernio (3 hrs.). The finest scenery begins at *Cofano*, where the valley contracts. At *S. Lucia* we traverse a gorge known as *Il Cavalciotto*. We then pass *La Briglia*, *Vajano*, *Carnignanello*, and *Mercatale* (Inn, unpretending), where the road leaves the Bisenzio to the left, and ascends the valley of its affluent the *Fiumenta*. About  $\frac{3}{4}$  M. farther on is *S. Quirico di Vernio*, or simply *Vernio* (*Albergo della Posta*), the chief place of the valley, picturesquely situated on the left bank of the *Fiumenta* and at the foot of the *Montepiano*. About 2 M. to the N. of Vernio is the village of *Montepiano* (2295 ft.), a summer-resort in a pretty, well-wooded district. Pedestrians can cover the whole distance in  $5\frac{1}{2}$  hours.

About 3 M. to the N.W. of Prato lies the little village of *Figline* (*Trattoria*), near which rises the *Monte Ferrato* (1385 ft.), with a quarry of serpentine. This stone, known as 'marmo verde di Prato', is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the *Monte d'Iavello* (3225 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide ( $1\frac{1}{2}$  fr.) and horses (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (*Trattoria*), or to the E. to (1 hr.) *Schignano* (*Trattoria*) and return by the high-road to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

$55\frac{1}{2}$  M. *Calenzano*. — 58 M. *Sesto Fiorentino* (*Alb. d'Italia*, tolerable) is the best starting-point for a visit to *Monte Morello* (3065 ft.; p. 475), which rises to the N. —  $59\frac{1}{2}$  M. *Castello* (p. 475); 61 M. *Ponte a Rifredi* (p. 475). —  $62\frac{1}{2}$  M. *Florence*.

### 53. Florence.

**Arrival.** There are two railway-stations at Florence: 1. STAZIONE CENTRALE S. MARIA NOVELLA (Pl. D, 3; Restaurant) for all the railways approached from the Piazza della Stazione; departure for the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train ( $\frac{3}{4}$ - $1\frac{1}{2}$  fr.); fiacre 1 fr., at night 1 fr. 30 c., each box 50, travelling-bag 25 c., trifling gratuity to railway-porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. STAZIONE PORTA CROCE (Pl. I, 5) on the E. side of the town, the first stopping-place for the slow trains to Arezzo, Perugia, etc.; too far from the middle of the town for most travellers. — Railway tickets of all kinds may be obtained at No. 5, Piazza della Signoria, and also at the offices of Cook and Gaze (see p. 392).

**Hotels.** — *On the Lungarno*, best situation, from W. to E.: GRAND HÔTEL CONTINENTAL & DE LA PAIX, R., L., & A. 8, D. 6 fr.; DE LA VILLE, L.  $3\frac{1}{2}$ - $4\frac{1}{2}$ , L. 1, A. 1, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. from  $12\frac{1}{2}$ , omn.  $1\frac{1}{2}$  fr., both in the Piazza Manin (Pl. C, 3); \*ITALIE, principal entrance Borgognisanti 19 (Pl. C, 4), R. 3-6, L.  $\frac{3}{4}$ , A. 1, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. from 10, omn. 1 fr.; FLORENCE & WASHINGTON, Lungarno Amerigo Vespucci 6, frequented by English and Americans, R. 3-5, L.  $\frac{3}{4}$ , A. 1, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 10-14, omn.  $1\frac{1}{2}$  fr.; GRANDE BRETAGNE & DE L'ARNO, Lungarno Acciajoli 8 (Pl. D, 5), R. 4, L. 1, A. 1, B.  $1\frac{1}{2}$ , déj. 4, D. 6, omn.  $1\frac{1}{2}$  fr.; NEW YORK, Piazza Ponte alla Carraja 1 (Pl. D, 4), buildings at the back not so pleasant as that in front, well spoken of. — HÔTEL DU SUD, near the Ponte Carraja; RUSSIE, Lungarno Acciajoli 10, R. 3-4, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D.  $4\frac{1}{2}$ , pens. 8-10, omn.  $1\frac{1}{2}$  fr., well spoken of; PAOLI, Lungarno della Zecca Vecchia 12 (Pl. G, 7), well spoken of, R. 4-6 fr., L. 60 c., A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. incl. wine 3, D. incl. wine 5, pens. 10-12, omn.  $1\frac{1}{2}$  fr.

*Near the Cascine:* VITTORIA (kept by Signora Chiari, an Englishwoman), Lungarno Amer. Vespucci 44 (Pl. B, 2), well spoken of; ANGLO-AMERICAN, Via Garibaldi 7 (Pl. B, 2), well spoken of, R., L., & A.  $3\frac{1}{4}$ -5, B. 1, déj.  $2\frac{1}{2}$ ,

D.  $4\frac{1}{2}$ , pens. 8-10, omn. 1 fr.; HÔT. & PENS. ALLEANZA, Piazza Curtatone 4 (Pl. C, 3), well spoken of, R. 3 fr., L. 60 c., A.  $\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. incl. wine  $4\frac{1}{2}$ , pens. 7-9 fr.; HÔT. LELLI DES ETATS UNIS, Via Montebello 38, pens. 7-9 fr., chiefly English and American guests, well spoken of; HÔT. MONTEBELLO (proprietor J. Ricci), Corso Vitt. Emanuele 6, frequented by Englishmen.

*In or near the Via Tornabuoni:* \*HELVETIA, Piazza Strozzi, with lift and baths; HÔT. DE LONDRES & PENS. MÉTROPOLE, Via Sassatti 3, R.  $2\frac{1}{2}$  4, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 7-10, omn. 1 fr., both in the new quarter to the E. of the Via Tornabuoni, near the Centro (Pl. E, 5, 4); HÔTEL DU NORD, Piazza S. Trinità (Pl. D, 5), in the former Palazzo Bartolini-Salimbeni (p. 454), well spoken of; HÔTEL DE L'EUROPE, Piazza S. Trinità (Pl. D, 5), R., L., & A.  $3\frac{1}{2}$ , B. 1, déj. 3 fr., well spoken of; ALB. & PENS. NAZIONALE, Via del Sole 3 (Pl. D, 4), moderate charges.

*Near the Piazza della Signoria*, between the Cathedral on the N. and the Arno on the S., most of them thoroughly Italian, with trattorie, but conveniently situated: CAVOUR, Via Proconsolo 5 (Pl. F, 5), R.  $2\frac{3}{4}$ , L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj. 3, D. with wine  $4\frac{1}{2}$ , omn. 1, pens.  $8\frac{1}{2}$ -10 fr.; \*ALB. CENTRALE, Via Condotta 12 (Pl. F, 5), D. incl. wine 4 fr.; PORTA ROSSA, Via Porta Rossa (Pl. D, 5); SPAGNA (Pl. E, 5), well spoken of, R., L., & A.  $2\frac{1}{2}$ , déj. incl. wine  $2\frac{1}{2}$ , D. incl. wine 4, pens. from 8, omn.  $\frac{3}{4}$  fr.; PATRIA, S. MARCO, R., L., & A. 2, déj.  $1\frac{1}{2}$ , D. 3, pens. 7, omn.  $\frac{3}{4}$  fr.; STELLA D'ITALIA; these four in the Via Calzajoli (Pl. E, 5).

*Near S. Maria Novella and the Railway Station:* \*ROMA, Piazza S. Maria Novella 8, R. from  $2\frac{1}{2}$ , L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens.  $10\text{--}10\frac{1}{2}$ , omn. 1 fr.; \*MINERVA, Piazza S. Maria Novella, R.  $2\frac{1}{2}$ -5, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens.  $10\text{--}12$ , omn. 1 fr.; CITTÀ DI MILANO, Via Cerretani 12 (Pl. E, 4), patronised by the English, R.  $2\frac{1}{2}$ -4, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D.  $4\frac{1}{2}$ , pens. 8-12, omn. 1 fr. — ALB. BONCIANI, Via Panzani 23, clean Italian house, R., L., & A.  $2\frac{1}{2}$  fr., B. 80 c., déj.  $2\frac{1}{2}$ , D. 4, pens. from 8, omn.  $\frac{3}{4}$  fr.; VILLE DE PARIS, Via della Stazione 6, well spoken of; HÔT. DE BOLOGNE, Via S. Antonino (Pl. E, 3), Italian, R. from  $1\frac{1}{2}$ , déj. with wine 2, D. 3, pens. 7 fr.

**Pensions** (generally good). *On the right bank of the Arno:* SIGNORA BELLINI, Lungarno Amer. Vespucci 22 and Via degli Strozzi 4, pens. 8-12 fr.; CHAPMAN, Via Pandolfini 21 (frequented by Americans); MISS CONSTANTINE, Via Solferino 10; PICCIOLI, Via Tornabuoni 1; MME. JENNY GIACHINO (English), Piazza d'Azeglio 12 bis; MISS WHITE, Piazza Cavalleggeri 2, adjoining the Lungarno delle Grazie, 6-10 fr.; JENNINGS, Corso dei Tintori 71 (Pl. F, G, 7); LUCCHESI, Lungarno Zecca Vecchia 16, pens. 7-12 fr.; VILLA TROLLOPE, Piazza dell'Indipendenza, well situated, with garden, 9 fr.; MAD. ROCHAT, Via dei Fossi 16, second floor, 6-7 fr.; CHAMPENDAL, Via Nazionale 12, pens. 6-7 fr.; GIRARD, Via Montebello 5, pens. 7-8 fr.; GIACOMO MORINI, Via S. Antonino 12, pens. 6-7 fr.; MAD. BRUNETTI, Via Nazionale 20, pens., incl. wine, 5 fr.; MOGGI, Piazza dell'Indipendenza 5; SIMI, Lungarno delle Grazie 8; LINDENBERG, Via Montebello 17; PENDINI, Via Strozzi 2bis, near the Piazza Vitt. Emanuele, pens. 6-8 fr.; FRÄULEIN SELB, Via della Colonna 11, pens. 6-7 fr.; LE ROLLAND, Via Magenta 19, English, pens. from 7 fr.; PAOLI, Lungarno Zecca Vecchia 16; VIGNOLO, Pal. Panciatichi (p. 446), Via Cavour 2, pens. 6-7 fr.; NARDINI, Piazza del Duomo 7, at the corner of the Borgo S. Lorenzo, 6-7 fr.; BANCHI, Viale Principessa Margherita 54, pens. 6 fr.; BERCHIELLI, Lungarno Acciajoli 12 and Borgo SS. Apostoli 17; BALESTRI, Piazza d'Arno 5 (Pl. E, 6),  $5\frac{1}{2}$ -6 fr.; DELLA CASA, Via dei Banchi 4, near the main railway-station, 6 fr., wine extra; BORGAGNI, Via S. Ambrogio 8, near the Piazza d'Azeglio, 6-7 fr.; AZZOLINI, Via Nazionale 69; SANARELLI, Via Ventisette Aprile 2. — *On the left bank of the Arno:* CLARK-MOLINI-BARBENSI, Lungarno Guicciardini 13, pens. 7-9 fr.; MAD. BENOIT, Lungarno Serristori 13, pens. 6-7 fr.; MAD. KIRCH, Lungarno Serristori 11; GIANNINI, Lungarno Serristori 21, pens. 5-7 fr.; GIOTTI, Piazza Soderini 1, pens. 8 fr.; MAD. LAURENT, Via del Presto 11 and Via Maggio 28, pens. 6 fr.; MISS GODKIN, Lungarno Guicciardini 1; BONCIANI, Viale Galileo 22 (p. 470); CROCINI, Piazza Scarlatti 2, pens. 6 fr.

**Furnished Apartments** (let even for a few days). *Casa Dominici*, Via della Pergola 25, third floor; *Pettini*, Borgognissanti 10; *Braschi*, Via Garibaldi 10; *Conti*, Via Montebello 17 and 23; *Brandi*, Via Solferino 14. Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent. The charges depend, of course, on the situation. Two furnished rooms cost on an average 50-60 fr. per month, in summer 40-50 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-500 fr. per month. The *Lungarno*, the new quarters near the *Cascine*, *Piazza S. Maria Novella*, *Via Cavour*, *Piazza dell'Indipendenza*, etc., may also be mentioned as healthy and pleasant situations. The quarter of the town on the left bank of the Arno, especially below the Porta S. Frediano, is generally considered less healthy, but the *Piazza Pitti* is free from this reproach. In winter it is most important to secure rooms with a southern aspect, which is essential to health and comfort in Italy, where brilliant sunshine so often contrasts with bitterly cold winds. The *Lungarno* is almost deserted in summer on account of the exhalations and the mosquitoes which infest it, and a N. aspect is then preferred (comp. p. 395 and p. xix).

**Restaurants** (comp. p. xx). \**Capitani*, Via Tornabuoni 11, first floor, déj. incl. wine 3½, D. 5 fr.; \**Doney & Neveux*, Via Tornabuoni 16, first floor, déj. 3, D. (about 6 p.m.) 5 fr., wine extra; *Restaurant Français*, in the Hôtel Cavour, see p. 388. — **TRATTORIE** in the Italian style (those in the centre of the city are disagreeably crowded on Frid. afternoons): \**Etruria*, \**La Toscana*, \**Mellini* (see below), *Patria* (see p. 388), all in the Via Calzajoli; *Centrale*, Via Condotta 12, see p. 388; *Cinque Lampade*, Via Ricasoli 18; \**Bonciati*, Via Panzani 23 (p. 388), and in the Viale dei Colli (p. 470; in summer only); *Giotto*, Piazza del Duomo 13, moderate; \**Giglio*, Piazza S. Firenze 5, unpretending; \**S. Marco*, Via Cavour; *Trattoria la Città*, Via Porta Rossa, *Mondo*, Via Martelli, these two unpretending.

**Beer.** The *Birrerie* are also restaurants: \**Gambrinus Hall*, Piazza Vitt. Emanuele (Pl. E, 4, 5), now the most frequented restaurant, with large concert-room; *Caffè Centrale*, in the same square, Munich beer at both; *Birreria di Monaco*, Porta Rossa 11 and Via delle Terme 14; *Gilli & Letta*, Piazza della Signoria 3, Gratz beer 65 c.; *Osta*, Borgo SS. Apostoli 6, Italian beer, good in summer; *G. Corsini*, Via Porta Rossa 22, a small but elegant luncheon-room, Munich and Pilsen (Bohemian) beer in bottles.

**Cafés** (comp. p. xxi), less inviting than in many other Italian towns, a few only with seats in the open air: *Gran Caffè delle Colonne* (Doney), Via Tornabuoni; *Antico Bottegone*, to the N. of the cathedral façade; *Trionon* (p. 393), Piazza Vitt. Emanuele, tasteful rooms; *Savonarola*, Piazza Cavour; *Galileo*, Viale Regina Vittoria; the last two have gardens. Plainer: *Etretico*, to the N. of the cathedral-front; *Café du Parlement*, Piazza S. Firenze; *Giappone*, next door to Gilli and Letta's, cheap and unpretending. — Visitors to the cafés are frequently importuned by hawkers of photographs, etc., who often sell their wares at one-half or even one-third of the price at first demanded, and by the well-known '*Fioraje*', or flower-girls.

**Confectioners** (*Pasticcerie*). \**Doney & Neveux*, Via Tornabuoni 16; \**Giacosa*, Via Tornabuoni 11 (good coffee, 70 c.; recommended to ladies); \**Gilli*, Via Calzajoli, two establishments, to the left as we approach from the Duomo, the nearer for cakes, etc., the other for ices (35 c.); *Stuppani*, Via Calzajoli; *Gilli & Cloetta*, Via Cerretani. — English baker: *Mueller & Balboni*, Via della Vigna Nuova 5.

**Wines** (comp. p. xxi). Good Italian at \**Mellini's* (see above), Via Calzajoli 13; at the *Fiaschetteria Aglietti*, Piazza Vitt. Emanuele; in the cellar of the *Palazzo Antinori* (p. 455); *Pirro Broschi*, Via delle Belle Donne 11; *Paoli*, Via Tavolini (p. 417); *Antico Fattore*, Via Laubertesca; the last three also provide plain meals.

**Tobacco.** The *Spaccio Normale* (or government-shop), where imported cigars are also sold, is at Via Tornabuoni 15.

**Cabs** are stationed in most of the piazzas. The following is the tariff



within the *Cinta Daziaria* or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

	Day	Night
<i>Per Drive</i> (including drive from the station to the town)	1. —	1. 30
<i>By Time:</i> 1st $\frac{1}{2}$ hr. . . . .	1. 20	1. 50
" 2nd $\frac{1}{2}$ hr. . . . .	— 80	1. —
" each additional $\frac{1}{2}$ hr. . . . .	— 75	1. —

Outside the town, for the first  $\frac{1}{2}$  hr. 2 fr., for each  $\frac{1}{2}$  hr. additional 1 fr. — Each large article of luggage 50 c.

**Tramways (comp. Plan).** The fare to any of the town gates is 10 c.; outside the gates various fares. Details of the horse-cars may be found in the '*Orario Generale dei Tramways*' (10 c., obtainable at the office in the *Piazza de' Giudici*), while the itinerary of the steam-tramways is given in the *Orario delle Ferrovie e dei Tramvia della Toscana* (15 c.; sold by the newsvendors) and on the tickets themselves. On Sundays all fares are raised at least 5 c.

I. FROM THE PIAZZA DE' GIUDICI (near the Uffizi Palace on the Lungarno; Pl. E, 6).

- a. Round the town by the *Viale* to the *Piazza degli Zuavi* (Lungarno Amerigo Vespucci and Cascine), every  $\frac{1}{4}$  hr., fare 20 c.
- b. To the *Piazza Beccaria* (Pl. I, 6), in connection with the lines to *Ponte a Mensola* and to *Varlungo* (see below), every  $\frac{1}{2}$  hr.
- c. By the *Ponte alle Grazie*, *Porta S. Niccolò*, and *Bandino*, to *Bagno a Ripoli*, every 20 min., 25 c.

II. FROM THE PIAZZA DI S. MARIA NOVELLA (Pl. D, 4).

- a. To *Brozzi* (6 times daily, 40 or 55 c.), *S. Donnino*, and *Poggio a Cajano* (90 or 70 c.). Comp. pp. 361, 474.
- b. To *Campi* and *Prato*, about every two hours (to *Campi* 70 or 50 c., to *Prato* 1 fr. 10 c. or 80 c.). — The cars on these two lines are propelled by steam.
- c. To the *Ponte alle Mosse* near *S. Donato*, and in summer to the *Piazzale del Re* (p. 474) in the *Cascine*, every  $\frac{1}{4}$  hr., 25 c.; horse-cars. Steam-tramway also on Sun. in summer.

III. FROM THE PIAZZA S. MARCO (Pl. G, 3), electric tramway to *S. Domenico di Fiesole* (40 c.) and *Fiesole* (70 c.) every 20 min. (in winter every 40 min.). Some of the trains do not go beyond *S. Domenico*.

IV. FROM THE PIAZZA DELLA STAZIONE (Pl. D, 3), to *Rifredi*, *Castello*, and *Sesto*, every  $\frac{1}{2}$  hr.

V. FROM THE PIAZZA DI CESTELLO (Pl. B, C, 4) through the *Porta S. Frediano* to *Legnaja*, *Badia a Settimo*, *Lastra*, and *Signa*, 7-9 times daily, 70 or 50 c.

VI. FROM THE PIAZZA BECCARIA (Pl. I, 6), reached by the line I, b, or by omnibus (see below).

- a. To *Ponte a Mensola* (p. 478) every  $\frac{1}{4}$  hr., in winter every  $\frac{1}{2}$  hr. Some of the cars go on to *Settignano*.
- b. To *Barriera alla Croce* and *Varlungo*, every  $\frac{1}{2}$  hr.

VII. FROM THE PIAZZA DELLA SIGNORIA (Pl. E, 5), horse-cars to the *Piazza Beccaria*, and thence steam-tramway (passengers keep their seats; '*Tramvia dei Colli-Fiorentini*') by the *Ponte Sospeso* (Pl. H, 8) to the *Piazzate Michelangiolo* (p. 471; 40 or 25 c.), *Torre al Gallo* (below the view-point of that name), the *Piazza Galileo* (all three on the *Viale de' Colli*, p. 470), and *Gelsomino* (below *Poggio Imperiale*, p. 472; where this line connects with No. VIII); every 2 hrs., to the *Certosa* 75 or 55 c.

VIII. FROM THE PORTA ROMANA (Pl. A, 7), steam-tramway ('*Tramvia del Chianti*') to *Gelsomino* (see above), *Due Strade*, *Galluzzo*, *Certosa* (p. 473), *Le Rose*, and *Tavarnuzze*, every 2 hrs. (to the *Certosa* 40 or 25 c., there and back 65 or 40 c.). Some of the cars go on to *S. Casciano*, and the *Passo dei Pecorai*.

Omnibuses from the *Piazza della Signoria* to the *Porta Romana* (Pl. A, 7; also reached by a line from the *Piazza del Duomo*), the *Porta S. Frediano* (Pl. B, 4), the *Porta al Prato* (Pl. B, C, 1), the *Piazza dell'Indipendenza* (Pl. F, 2), along the *Via San Gallo* to the *Ponte Rosso* (Pl. 1, 1), along

the Via Cavour to the *Barriera delle Cure* (comp. Pl. I, 1), along the Via Gino Capponi (Pl. II, I, 3) to the *Barr. delle Querce*, to the *Piazza d'Azeglio* (Pl. I, 5), the *Piazza Beccaria* (*Porta alla Croce*; Pl. I, 6), and the *Barriera S. Niccolò* (Pl. II, 8). Fare 10 c., on Sundays and holidays 15 c.

**Facchini Pubblici**, or *Commissionnaires*, 20 c. per errand, if taking more than  $\frac{1}{4}$  hr. 40 c., per hr. 70 c.

**Consulates.** *British* (Sir D. Colnaghi), Via Tornabuoni 14; vice-consul, Mr. Placci. *United States* (Mr. Chas. Belmont Davis), Via Tornabuoni 10; vice-consul, Mr. Spirito Bernardy. — *International Lawyer*, Mr. Thomas Childs, M. A., Counsellor at Law and Advocate, Via Ginori 14.

**Post Office** (Pl. E, 5, 6) in the Uffizi, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at Piazza Cavour 7, Piazza Beccaria 1, and in the Via Romana, adjoining the Specola). — **Telegraph Office** in the Palazzo Nonfinito, Via Proconsolo 12 (Pl. F, 5). Branch-offices, Borgognissanti 26 and Via S. Onofrio, near the Porta S. Frediano (10-4); also in the Piazza Cavour and Piazza Beccaria.

**Physicians** (hour of consultation generally 2-3): Dr. Coldstream, Lungarno Amerigo Vespucci 24; Dr. Wilson, Via Tornabuoni 9; Dr. Baldwin (American), Via Palestro 1; Dr. Henderson, Via Cavour 22; Dr. Stuart Tidey, Via Panzani 10; Dr. Kurz, Via delle Porte Nuove 12; Dr. Levier, Via S. Frediano 16; Dr. Grazi, Borgo de' Greci 8; Dr. Paggi, Via Nazionale 14 (both speak English and French); Dr. Bottari, see below; Dr. Celoni, Piazza dell'Indipendenza 9; Dr. Bandelli (homœopathist), Via dei Fossi 10. — **Dentists:** Chamberlain & Heims (Americans), Borgognissanti 8; Dr. Elliott (American), Via Tornabuoni 10; Schaffner (Amer.), Via dei Cerretani 8; Dunn, Piazza S. Maria Novella 24; Piquet, Piazza S. Maria Novella 12; Campani, Piazza della Signoria. — **HOSPITAL** (*Maison de Santé*) in the Villa Betania, outside the Porta Romana, corner of the Viale del Poggio Imperiale and the Via Torricelli, for the sick of all creeds and nationalities; 7-12 fr. per day, poor patients gratis (physician Dr. Bottari, Via de' Bardi 31, to whom application for admission should be sent). — **PRIVATE HOSPITALS** at Dr. Kurz's (see above) and Dr. Vanzetti's, Piazza S. Trinità 6.

**Chemists.** English: Roberts, Via Tornabuoni 17; Groves, Borgognissanti 15. German: Janssen, Via dei Fossi 10 (mineral water depot; homœopathic dispensary). — **Nurses** may be engaged through the chemists or by application to the *Holland Institute of Trained Nurses*, Piazza d'Arno 5, to the *English Nursing Sisters*, Via Ferruccio, or to the *Marienheim* (German), Via de' Mori (Pl. A, 6), near the Porta Romana. — Teresa Orlandini, Via dei Geppi 3, visits ladies at their own residences for hair-dressing, shampooing, etc.

**Baths.** Signorini, Via della Mattonaia 24 (Pl. I, 5); \*Azzeroni, Corso Vitt. Emanuele 17; Baroncelli, Via SS. Apostoli No. 16 (1 fr.); Franceschi, Via Vigna Nuova 19, and Via di Parione 28; Faini, Via Maggio 30; also in the Via Bonifazio Lutri (80 c.; good).

**Booksellers.** B. Seeber, Via Tornabuoni 20; Bocca, Via Cerretani; Paggi, Via Tornabuoni 15; George A. Cole, Via Tornabuoni 17. — Music and pianos may be hired of Brizzi & Nicolai, Via Cerretani; G. Ceccherini & Co., Piazza Antinori. — **Reading Rooms.** \*Vieusesux, Palazzo Spini-Ferroni (p. 454), Via Tornabuoni 2, with a circulating library, open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter 14 fr.; *Circolo Filologico*, also in the Palazzo Ferroni (subscription for a month 4 fr.). — **Circulating Libraries.** \*Vieusesux, see above; Vanni, Via Tornabuoni 12, Italian and French books. **CIRCOLO ARTISTICO**, Via de' Pucci, art periodicals, etc. — **Newspapers.** *La Nazione*, *Fieramosca* (5 c.), etc.

**Antiquities and Works of Art.** Bardini, Piazza de' Mozzi (Pl. E, 7); Hautmann, Via della Scala 1, photographs, paintings, sculpture, carved furniture; Candida, Via de' Fossi; Caucich, Piazza del Duomo 15; Pichi, Via Maggio 6; Laschi, Via dei Fossi 10; Melli, Ponte Vecchio 7; Pacini, Via dei Fossi 25 (Etruscan articles); A. Papini, Piazza S. Maria Novella 26; Bauer, Piazza Frescobaldi 5; Ciampolini, Piazza S. M. Novella 3; Cole, Via Tornabuoni 17 (see above); and others.

**Photographs.** Alinari, Via Nazionale 8, and Via Tornabuoni 20; Brogi, Via Tornabuoni 1; Pini, Lungarno Acciajoli 9 (photographs of places and

sculpture 6, of paintings 9 fr. per doz.), and others. — Photographers: *Alvino*, Via Nazionale 1; *Montabone*, Via de' Banchi 3; *Schemboche*, Borgognissanti 38.

**Shops.** **MAJOLICA:** *G. Cantagalli*, outside the Porta Romana (artistic reproductions of antiques; the factory may also be visited); *Kornhas*, Via Brunetto Latini 3 (factory); *Ginori*, Via de' Banchi. — **ALABASTER & MARBLE:** *Fritlli*, Via dei Fossi 4; *Fratelli Lapini*, Via dei Fossi and Piazza Manin; *Bazzanti*, Lungarno Corsini. — **WOOD-CARVINGS** (figures, ornamental works, furniture): *Stabilimento Barbetti*, near the Panorama in the Via del Prato (Pl. C, 2; large exhibition, adm. free, closed on Sun.); *Prof. L. Frutini*, Piazza S. Caterina. — **MOAICS:** *Scappini*, Via Tornabuoni 1; *Betti*, *Falcini*, *Torini*, all in the Lungarno Am. Vespucci; *Fratelli Montelatici*, Lungarno Corsini; *Bosi*, Piazza S. Trinità 1; *Berchielli*, *Vivaldi*, both in the Lungarno Acciajoli; *Mertini*, *Sandri*, both in the Via dei Fossi; *Romanelli*, Via dei Fossi 9; in the shops on the Ponte Vecchio. — **SILVER ORNAMENTS:** *Accarisi*, Piazza S. Trinità 1, and Lungarno Corsini 2. — **PICTURE FRAMES** (comparatively cheap; the fine frames in the galleries are used as patterns): *Picchianti*, Via Porta Rossa 5. — **BOOK-COVERS AND OTHER ARTICLES IN VELLUM:** *Giannini*, Piazza Pitti 19. — **INLAIN FURNITURE:** *Casa Pia*, near S. Croce. — **STRAW HATS:** *Nannucci*, *Taddei*, Via Porta Rossa. — **SILK GOODS:** *Fusi*, Via Vacchereccia 5. — **LADIES' OUTFITTERS:** *Emilia Bossi*, Via Rondinelli; *Elvira Parenti*, Via Rondinelli 3; *Rigneault*, Via del Melarancio 6; *Ballini*, Via de' Giraldi 11. — **TAILORS:** *Rose*, Via degli Strozzi, fashionable; *G. Mills* (of London), Via Bonifazio Lupi 1; *Gardioli*, Via Panzoni 14; *Panzieri*, Via Cerretani 10. — **WATCHMAKER:** *Verità*, Via Calza-joli 12. — **OPTICIANS:** *Paggi*, Via Martelli 7; *Sbisa*, Piazza della Signoria 4.

**Flower-Market.** In winter on Thurs. 8 a.m. to 2 p.m. beneath the Loggie of the Mercato Nuovo (p. 417); in summer, usually in the arcades of the Uffizi Palace. — Principal market in the Mercato Centrale di S. Lorenzo (p. 450).

**Artists.** **PAINTERS:** *Cassioi*, Piazza Pinti; *Costa & Conti*, Via Romana 8; *Cav. Gordigiani*, Piazza Donatello 6; *Meeks* (Amer.), Piazza Donatello 8; *Soulacroix*, Via Oricellari 16; *Spencer Stanhope* (Engl.), Via Lungo Mugnone 3 A; *Ussi*, Via Ricasoli 54; *Vinea*, Viale Principe Eugenio 18. — **SCULPTORS:** *Fantacchiotti*, Via Panicale 39; *Hildebrand*, Piazza di S. Francesco di Paola (p. 474); *Ball*, *Couper* (Amer.), Via Dante da Castiglione 6, outside the Porta Romana; *Miss Powers* (Amer.), Via Farinata degli Uberti 3, also outside the Porta Romana; *Miss Freeborne* (American), Viale Filippo Strozzi 26 (Mon. & Thurs., 2-5). — *Exhibition* of copies from the Old Masters and modern paintings in the Galleria Pisani, Piazza Manin 3, and at *Flor & Findel's*, Lungarno Acciajoli 24; *Esposizione di Belle Arti*, Via della Colonna 29, in spring. Copies of old pictures may also be ordered directly of the artists in the galleries.

**Goods-Agents.** *Humbert*, Via Tornabuoni 20; *Anglo-American Stores*, Via Cavour 41 (also storage of luggage, etc.); *Küntzel*, Via Orivolo 43 bis; *Meyer & Gloor*, Piazza S. Maria Novella 26. — **Tourist Bureaux.** *Cook & Son*, Via Tornabuoni 10; *Gaze & Son*, at Humbert's, see above. — **Guides** (*Valets de Place*), licensed by the Municipio and recognizable by their badges: per 1½ hr. 1½ fr., 1 hr. 2 fr., each ½ hr. addit. 50 c. (for any number of persons). — **Literary Office** (*Misses Baxter*), Pal. Rossi, Via dei Buoni (translations, type-writing, etc.).

**Bankers.** *French & Co.*, Via Tornabuoni 14; *Haskard & Co.*, Piazza Antinori; *Cook & Sons*, see above; *Whitby & Co.*, Via Tornabuoni 5; *Kuster & Co.*, Via Tornabuoni 12; *Fratelli Bernct*, Via Strozzi 2bis. — **Money-Changeers.** *Fiorovanti*, *Pestellini*, both in the Via Cerretani. — **Teachers of music and Italian** may be enquired for at the chemists', or at the booksellers'.

**English Churches.** *Holy Trinity* (Pl. H, 2), Via La Marmora, behind S. Marco; services at 8.30, 11, 4.40 (litany), and 5 (Rev. R. B. Harrison). — *Anglo-Catholic Church* (*St. Mark's*), Via del Maglio 18; services at 8.30, 11, and 5. — *American Episcopal Church* (*St. James*), Piazza del Carmine 11; services at 8.30, 11, 3.15 (litany), and 3.30 (Rev. Mr. Venables). — *Presbyterian Service*, Lungarno Guicciardini 11; at 11 and 3 (Rev. J. R. McDougall). —

*Valdensian Service* (p. 49; Italian), on Sundays at 11 a.m. in the Palazzo Salati, Via dei Serragli 51. — *Italian Evangelical Church*, Via de' Benci 7 (Italian). — *New Jerusalem Church* (English service), Piazza Beccaria (Rev. Ford). — *New Israelitic Church*, Via Farini 5 (Italian).

**Clubs.** *Florence Club* (English), Via Borgognissanti 5; *Circolo dell'Unione*, Via Tornabuoni 7; *German Club*, Piazza della Signoria 3. — *Italian Alpine Club*, Via Tornabuoni 4 (p. 454).

**Theatres** (comp. Introd., p. xxii). \**Della Pergola* (Pl. G, 5), erected in 1838, remodelled in 1857, Via della Pergola 12, for operas and ballet, seats upwards of 2000 pers., representations during a few months only in the year, adm. 3 fr.; *Pagliano* (Pl. F, G, 6), Via Ghibellina 81, adm. 1 fr.; *Piccolini* (Pl. F, 4), Italian and French opera and comedy, Via Ricasoli 8; *Opera Nazionale*, Via Nazionale (Pl. E, 3), operettas, comedies, and equestrian performances; *Salvini* (Pl. E, 6), generally French comedy, Via de' Neri Loggia del Grano; Pl. E, 6). — *Trionfon*, Piazza Vitt. Emanuele; *Alhambra*, Viale Carlo Alberto and Piazza Beccaria, these two variety theatres.

**Popular Festivals.** *Saturday before Easter*. 'Lo Scoppio del Carro', a cart laden with fireworks, is driven to the front of the cathedral, and its contents ignited at noon by a dove ('La Colombina'), which descends from the high-altar along a string. The course of the 'dove', which is made to return to the altar, is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The remaining fireworks are let off at the Canto de' Pazzi. — On the eve of the *Feast of Epiphany* (*Befana*; Jan. 6th) the 'Street Arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. — On *Assumption Day* ('Giorno dei Grilli') the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron-saint with music and fireworks. — The celebrations at the other ecclesiastical festivals are now confined to the interior of the churches. — During the *Carnival* several 'legioni' or masked balls are held. — At the *Festa dello Statuto*, on the first Sunday in June, there are a parade in the Cascine and an illumination after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — On June 29th the neighbouring villas are illuminated.

**Diary.** Churches generally open the whole day, except from 12.30 to 2 or p.m. — Collections belonging to government are closed on public holidays, which include June 24th, the festival of S. Giovanni Patrono, and June 29th, the festival of SS. Peter and Paul, besides those mentioned in the Introduction (p. xxii). They are open, however, during the Carnival, Palm Sunday, and at Whitsuntide. Artists, etc., may obtain *Free Tickets* at the 'Direzione', on the second floor of the Uffizi (applications to be countersigned by the applicant's consul).

\**Accademia delle Belle Arti* (p. 441), see *Galleria Antica e Moderna*.

*S. Apollonia* (Last Supper by Andrea del Castagno, etc.), daily 10-4, i.e., Sun. free: p. 446.

\**Archaeological Museum* with the *Galleria degli Arazzi*, daily, 10-4, adm. fr., Sun. gratis (see p. 426).

*Bargello*, see *Museo Nazionale*.

*Biblioteca Laurenziana*, daily, exc. Sun. and holidays, 10-5 (p. 418).

*Bibl. Marucelliana*, daily, exc. Sun. and holidays, 9-5 (p. 446).

*Bibl. Nazionale Centrale*, daily, exc. Sun. and festivals, 10-4 (p. 416).

*Bibl. Riccardiana*, daily, exc. Sun., 7-1 (p. 447).

\**Boboli Garden*, open to those provided with a 'permesso' (p. 463).

*Cenacolo di Fuligno*, daily, 10-4; adm. 25 c., Sun. free (p. 450).

*Chiosiro dello Scalzo* (Andrea del Sarto's frescoes), daily, 10-4; adm. i.e., Sun. free (p. 445).

\**Galleria Antica e Moderna*, daily, 10-4; 1 fr., Sun. free (p. 441).

*Gal. degli Arazzi*, see *Archaeological Museum*.

*Gal. Buonarroti*, daily, exc. Sun. and festivals, 10-1; 50 c., Mon. and Thurs., free (p. 437).

*Gal. Corsini*, Tues., Thurs., and Sat., 10-3 (p. 455).



*\*\*Gal. Pitti* (p. 459), daily 10-4, Sun. gratis, on other days, adm. 1 including the Uffizi. Sticks or umbrellas left at the entrance to the Pitti Palace are conveyed to the exit of the Uffizi Gallery (or vice versa) for a fee of 25 c., for which a receipt is given.

*\*\*Gal. degli Uffizi* (p. 403), 10-4, Sun. gratis, on other days, adm. 1 including the Pitti Gallery. Sticks and umbrellas, see above.

*\*S. Lorenzo*, new sacristy and chapel of the princeps, daily, 10-4, adm. 50 c. (Sun. free), pp. 447, 448.

*S. Maria Maddalena de' Pazzi* (Perugino's frescos), daily 10-4, adm. 25 c., Sun. free (p. 425).

*\*Musco di S. Marco*, daily 10-4, 1 fr.; on Sun. gratis (p. 440).

*Museo Indiano*, Wed. and Sat., 9-3, free (p. 441).

*\*Musco di S. Maria del Fiore*, daily, 10-4 (Nov. 1st-April 30th, 10-3 50 c. (p. 424).

*\*Museo Nazionale*, daily 10-4, 1 fr.; on Sun. gratis (p. 429).

*Museo di Storia Naturale*, Tues., Thurs., and Sat., 10-3 (p. 469).

*Ognissanti* (Last Supper by Dom. Ghirlandajo), daily, 10-4, 25 c. Sun. free (p. 456).

*Opera del Duomo*, see *Museo di S. Maria del Fiore*.

*Ospedale S. Maria Nuova* (pictures), daily, except Sun. and festival 10-3, 50 c. (p. 425).

*Palazzo Riccardi*, daily, 10-4, on Sun. & holidays 10-2, guide unnecessary (p. 446).

*Palazzo Vecchio*, daily, except Sun. and festivals, 10-3 (in summer 10-4); see p. 400.

*S. Salvi* (Last Supper by Andrea del Sarto), daily 10-4, 25 c., Sun. free (p. 479).

*Scalzo*, see *Chiostro dello Scalzo*.

No charge is made for keeping sticks, umbrellas, etc. On gratuities see p. xxii.

**Chief Attractions:** *Piazza della Signoria* with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 400-402); *Galleria degli Uffizi* (p. 403); *Piazza del Duomo* with the *Baptistry* and the *Cathedral* (pp. 418-420); the church of *Carmine* (p. 458), *S. Croce* (p. 433), *S. Lorenzo* (p. 447), *S. Maria Novella* (p. 451), *S. Marco* and the monastery (p. 439), *S. Miniato* (p. 471), *S. Annunziata* (p. 438), *S. Spirito* (p. 457); then the *Pal. Pitti* (p. 459) and the *Boboli Garden* (p. 468); the *Accademia* (p. 441); the *National Museum* (p. 429); the views from *S. Miniato* (p. 471) and the *Viale dei Colli* (p. 470), from *Bello Sguardo* (p. 474), from the *Torre al Gallo* (p. 472), and from the heights of *Fiesole* (p. 477). — A stay of 5-6 days will not suffice for more than a hasty glimpse of the sights of Florence.

For farther details than this Handbook affords, visitors may be referred to 'Walks in Florence' by the *Misses Horner*, *W. D. Howells*' 'Tuscan Cities' (including 'A Florentine Mosaic'), *Hare's* 'Florence', *Ruskin's* 'Mornings in Florence', and *Mrs. Oliphant's* 'Makers of Florence'. See also 'The First Two Centuries of the History of Florence', by *Prof. Pasquale Villari*, 'Romola' by *George Eliot*, and 'Echoes of Old Florence', by *Leader Scott* (1894; 4 fr.).

Florence, formerly the capital of the Grand Duchy of Tuscany in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the headquarters of the VI. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscence



of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucca Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works, and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' (*Leo*).

*Florence* (180 ft.), Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in  $43^{\circ}46'$  N. latitude, and  $11^{\circ}21'$  E. longitude, on both banks of the *Arno*, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest visible peak of which (*Monte Morello*, 3180 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to persons in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. In the depth of winter and the early spring bitterly cold winds often prevail, while in July and August the heat is very oppressive.

In 1864, when Florence supplanted Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus, as was shown, for instance, in the rapid extension of its precincts, but it is well known that financial ruin was the price paid for the short-lived honour. As early as the 15th cent. Florence contained 90,000 inhab., in 1881 168,915, and in 1891 about 191,000. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent in their manners and their dress.

**HISTORY.** Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B.C., under Sulla. Only the scantiest records of its history during the early middle ages are to be found; but it is tolerably certain that until the beginning of the 12th cent. Florence remained the unimportant seat of an obscure family of margraves. Its earliest chronicler definitely dates the rise of its prosperity from 1125, in which year Fiesole was destroyed and its inhabitants

transplanted to Florence. But by the beginning of the following century its success in warfare and its great and rapidly growing commerce had already transformed it into the most important community in central Italy. The government of the town was carried on by the nobles (*Grandi*) through four (afterwards six) consuls, assisted by a council of 100 *Buon uomini*. From 1207 onwards the judicial functions were entrusted to the *Podestà*, a member of some foreign community elected for a period of six months, afterwards increased to a year. The Florentines maintained their pristine simplicity and virtue longer than was usual in Italian cities. The nobles, however, lived in bitter feuds with each other, and after 1215 were divided between the two hostile camps of the *Guelphs* and the *Ghibellines*, the town generally supporting the cause of the pop against the imperial party. The most powerful families in the town, such as the *Buondelmonti*, were on the side of the Guelphs, in opposition to whom the *Uberti* for a brief period held the supremacy under Emperor Frederick II. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo'. About the same time (1252) was first coined the golden *Florin*, which soon became a general standard of value, and marked the leading position taken by Florence in the commerce of Europe. The seven greater Arts, or guilds, among which the Wool-weavers, Cloth-dealers, Silk-workers, and Money-changers were the most important, soon made their right to a share in the government unequivocal, and in 1282 the chief executive power was entrusted to their *Priori*, or presidents. The nobles were held in check by strict regulations, the execution of which was committed to the *Gonfaloniere della Giustizia*, who after 1300 became the president of the *Signoria* (or *Priori*). The party-struggles now again burst forth, under the new names of the *Whites* and the *Blacks*; the Guelphs (*Neri*) were eventually victorious, and many of the *Bianchi*, among whom was the poet Dante Alighieri, were banished. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne, Duke of Athens*, the last of these governors, abolished the constitution by force in 1344, but in the following year he was expelled by the people. The *Ciongs* or lower classes, were now bent upon securing a share in the government of the city, and a turbulent and lawless period ensued, during which the power of the wealthy commercial family of the Medici, who espoused the popular side, gradually developed itself (see the Genealogy on p. 397).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1429). His son Cosimo was overthrown by the Albizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy and the Medici Library. Towards the close of his life he was not undeservedly surnamed *pater patriæ* by the Florentines. He was succeeded by his son *Pietro* in 1464, and in 1469 by his grandson LORENZO, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which Lorenzo's brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. Lorenzo knew both how to defend himself against external dangers by prudent alliances, and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on April 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

After the death of Lorenzo, the Florentine love of liberty, largely excited by the voice of the Dominican friar *Girolamo Savonarola*, rebelled

gainst the magnificent rule of the Medici. *Piero*, the feeble son of *Lorenzo*, resigned the frontier-fortresses into the hands of *Charles VIII.* of France, on his campaign against Naples, and, on the king's departure, he was expelled, with his brothers *Giovanni* and *Giuliano*. Savonarola's career was terminated in 1498 by his death at the stake, but his influence endured. The republic maintained its freedom under the Gonfaloniere *Pietro Soderini* in 1512, but in that year the party of the Medici regained the upper hand and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became pope, and they were followed by *Lorenzo*, son of *Pietro II.* and afterwards Duke of Urbino (d. 1519), *Giulio*, the son of the *Giuliano* who was murdered in 1478 (elected pope in 1523), and *Alessandro*, a natural son of the last-named *Lorenzo*. The family was again banished in 1527, but Emp. *Charles V.*, who had married his natural daughter to *Alessandro*, attacked the town and took it in 1530 after a siege of eleven months, during which *Michael Angelo*, as engineer on the side of the republic, and the brave partisan *Ferruccio* greatly distinguished themselves. The emperor then appointed *Alessandro* hereditary sovereign of Florence. The assassination of the latter, perpetrated by his own cousin *Lorenzo*, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (1537-64), who entirely suppressed all political liberty in the city, but to some extent revived the name of the Medici by his liberal patronage of art of every kind. (He was the founder of the *Accademia delle Belle Arti.*) Modern history, see p. 357.

**Art and Science.** The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious *Dante*, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above very-day realities. This was the home of *Saturnato*, *Leonardo Bruni*, and *Larsuppini*, the 'Pagan', whose firmly moulded characters recall the per-

#### GENEALOGY OF THE MEDICI.

*Giovanni d'Averardo*, 1360-1429.

m. *Piccarda Buvi*.

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| (1.) <i>Cosimo</i> , Pater Patriæ, 1389-1464.<br>m. <i>Contessina de' Bardi</i> , d. 1473.                   |  | (2.) <i>Lorenzo</i> , 1395-1440.<br>m. <i>Ginevra Cavalcanti</i> ;<br>progenitors of the later grand-<br>ducal line. |  |
| (1.) <i>Piero</i> , 1416-69.<br>m. <i>Lucrezia Tornabuoni</i> , d. 1482.                                     |  | (2.) <i>Giovanni</i> , d. 1463.  | (3.) <i>Carlo</i> (natural son),<br>d. 1492.   |
| (1.) <i>Lorenzo il Magnifico</i> , 1449-92.<br>m. <i>Clarice Orsini</i> , d. 1488.                           |  | (2.) <i>Giuliano</i> , 1453-78, whose<br>son <i>Giulio</i> (1478-1534) became pope as Cle-<br>ment VII. in 1523.     |  |
| (1.) <i>Piero</i> , 1471-1503.<br>m. <i>Alfonsina Orsini</i> , d. 1520.                                      |  | (2.) <i>Giovanni</i> (1475-1521), who be-<br>came pope as Leo X. in 1513.  | (3.) <i>Giuliano</i> , 1479-1516,<br>Duc de Nemours,<br>m. <i>Filiberta of Sa-<br/>voy</i> .       |
| (1.) <i>Lorenzo</i> , 1492-1519, Duke of<br>Urbino. m. <i>Madeleine de la<br/>Tour d'Auvergne</i> , d. 1519. |  | (2.) <i>Clarice</i> .  | (4.) <i>Lucrezia</i> .<br>(5.) <i>Luisa</i> .<br>(6.) <i>Maddalena</i><br>(7.) <i>Contessina</i> . |
| (1.) <i>Caterina</i> , Queen of France,<br>d. 1589.  |  | (2.) <i>Alessandro</i> (natural son), first Duke<br>of Florence, d. 1537.  |  |

sonages of antiquity; it was here that the sources of classic literature were re-discovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including *Ficino*, *Poggio*, *Landini*, and *Pico della Mirandola* who resided here for longer or shorter periods, received encouragement and distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, and the names of *Macchiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of the FINE ARTS Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and constantly recurring dissensions of factions, began to take place and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by *Arnolfo di Cambio* (1240-1300), and in the form of their Palazzo Vecchio the restless aspect of their political life is distinctly reflected. The labours of *Cimabue* (1240?-1302?), and particularly those of *Giotto* (1267-1337) at length entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by Giotto from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distinguished pupils we may mention *Taddeo* and *Agnolo Gaddi*, *Andrea di Cione* (*Orgagna*, or *Orcagna*), who was also noted as an architect and sculptor, *Spinello Aretino*, and *Giottino*. This school flourished for nearly a century. The year 1401 may be accepted as the dawn of the RENAISSANCE in Florence, for from that year dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 419). In architecture, however, the new spirit did not find expression until three decades later. While *Brunelleschi* (1379-1446) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leo Battista Alberti* (1405-72), *Michelozzo* (1391-1472), *Benedetto da Majano*, and *Cronaca*. Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Lorenzo Ghiberti* (1378-1455), *Luca della Robbia* (1399-1482), who has given his name to the glazed reliefs in terracotta, and above all *Donatello* (1386-1466), the greatest master of the century, who exercised a great influence on the development of Italian sculpture, and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such, that their deficiency in gracefulness is well nigh forgotten. After Donatello's death, *Andrea Verrocchio* (1435-83), noted also as a painter (see below), became the centre of a large artistic circle. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of tombstones.

The pioneers of painting in the Renaissance period were *Paolo Uccello* (1397-1475) and above all *Masaccio* (1401-28), whose immediate successors were *Filippo Lippi*, the monk (1412-69), his son *Filippino Lippi* (1457-1504), and *Alessandro Botticelli* (1447-1510). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. The most famous representative of the school was *Domenico Ghirlandajo* (1449-94), whose chief rivals were *Cosimo Rosselli* (1439-1507), *Antonio* and *Piero Pollajuolo* (1443-96?), and *Andrea Verrocchio* (1435-88; see above). In fervency of religious sentiment *Fr*



*gelico da Fiesole* (1387-1455), by whom *Benozzo Gozzoli* was afterwards influenced (p. 361), stands pre-eminent, as the Robbia stand among sculptors. The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education, and broke off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged here together, and with them were associated *Lorenzo di Credi* (1459-1537), a master closely allied to Leonardo, *Andrea Bartolommeo* (1475-1517), an intimate friend of Raphael, and the talented colourist *Andrea del Sarto* (1487-1531), while the last two were called by *Albertinelli*, *Franciabigio*, and *Pontormo*. *Ridolfo Ghirlandajo* follows the steps of Leonardo and Raphael, at least in his portraits; and his works are often mistaken for theirs. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check farther development. After the middle of the 16th cent. Florence produced no architecture worthy of note; and the provinces of painting and sculpture, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the innermost imitators of Michael Angelo, the most eminent of whom were *Giorgio Vasari*, the well-known biographer of artists (1511-74), *Angelo Bronzino*, and *Alessandro Allori*. Among sculptors may be mentioned *Benvenuto Cellini* (1500-1572), also eminent as a goldsmith, and *Giovanni da Bologna* (1524-1608), properly *Jean Boullongne*, of Douai, in French Flanders. The 17th cent. the principal Florentine artists were *Luigi Cardi*, surnamed *Cigoli*, *Cristofano Allori* (1577-1621), *Francesco Furini* (1604-46), and the insipidly sweet *Carlo Dolci* (1616-86).

Florence is situated on both banks of the *Arno*, but by far the greater part of the city lies on the right bank. On the latter, to the N. of the *Ponte Vecchio*, and not far from the river, is situated the Roman town of *Florentia*, which however was abandoned at an early period in the middle ages to the opposite bank of the *Arno*. The walls of the city, which have recently been almost entirely removed, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES, however, have been spared, of which the following are the most interesting: *Porta alla Croce* (Pl. I, 6), erected in 1284, with frescoes by *Ghirlandajo*; *Porta S. Gallo* (Pl. II, I, 1), erected in 1330, once also adorned with frescoes by *Ghirlandajo*; *Porta Romana* (Pl. A, 7), erected in 1328 by *Jacopo Orcagna*; *Porta S. Frediano* (Pl. B, 4); and *Porta S. Miniato* (Pl. F, 8). The NEW QUARTERS of the town are at the W. end, on the right bank of the *Arno*, extending as far as the *Cascine* (p. 474), and containing the best hotels and the residences of most of the visitors, and also to the N. and S. of the *Porta S. Gallo*. The broad *Viale* encircles the town on the right bank under various names and occupies the site of the old fortifications.

BRIDGES. The oldest of the six bridges which connect the banks of the *Arno* is the *Ponte alle Grazie* (Pl. E, F, 6, 7), or *Abacante*, constructed in 1237, the scene of the union effected between the Guelphs and Ghibellines in 1283. The *Ponte Vecchio*



(Pl. D, E, 6; p. 458), which is said to have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches. The *Ponte S. Trinità* (Pl. D, 5; p. 457), was originally erected in 1252, and rebuilt after 1567 by Bartolommeo Ammanati. The *Ponte alla Carraia* (Pl. C, 4; p. 456), originally built in 1218-20, destroyed together with the Ponte Vecchio by an inundation in 1333, and restored in 1337, was again erected in 1559 by Ammanati by order of Cosimo I. Besides these, two *Iron Bridges* have recently been constructed, one a suspension bridge near the Cascine (toll 5 c., carriages 42 c.) and the other a massive girder-bridge at the opposite end of the town.

The river is bordered on both sides by broad and handsome quays, called the *LUNGARNO*, of which the different parts are the *Lungarno Corsini*, the *Lungarno Soderini*, *Lungarno Amerigo Vespucci* (formerly *Nuovo*), etc. The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via Calzajoli* (Pl. E, 5), the *Via Cerretana* (Pl. E, 4), and the *Via Porta Rossa* (Pl. D, E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stone slabs (*lastrico*). Numerous castle-like houses of the Dante period still exist in the small streets between the Arno, Mercato Nuovo, and S. Croce, and one end of the ancient amphitheatre is recognisable in the Piazza Peruzzi.

#### a. Piazza della Signoria and its neighbourhood. Galleria degli Uffizi.

The \*PIAZZA DELLA SIGNORIA (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic and the scene of its popular assemblies and tumults, is still an important centre of business and pleasure. Here also stood the statue at which Savonarola and two other Dominican monks were burned on May 23rd, 1498.

The \*Palazzo Vecchio (Pl. E, 5, 6), a castle-like building with huge projecting battlements, originally the seat of the Signoria, the government of the republic, subsequently the residence of Cosimo I. and now used as a town-hall, was erected in 1298 by Arnolfo di Cambio. The slender tower, 308 ft. in height, commands the neighbouring streets; the upper part dates from the 15th century. The courtyard and vestibule were also greatly altered at a later date, and the rustica façade towards the Via del Leone was added by Vasari in 1540. The original inscription over the door 'Jesus Christus Rex Florentini populi s. p. decreto electus', was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by Michael Angelo, which is now in the Academy (p. 442), stood here. On the right is

group of Hercules and Cacus by Michael Angelo's rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. lv). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-posts.

The outer COURT was constructed by *Michelozzo* in the Renaissance style in 1432. The elaborate decorations of the columns and the grotesques in the ceiling were added by *Marco da Faenza* in 1565, from which period also date the faded views of Austrian towns. In the centre, above a large basin of porphyry (1555), is a "Boy with a fish as a fountain-figure, by *Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are *Amson* and a *Philistine* (the latter being a caricature of Michael Angelo) by *Rossi*. The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the *Parte Guelfa* (eagle), and the Medici balls, and the combined colours (red and white) of Florence and Fiesole.

Interior (adm., see p. 394). Entering by the door on the left, we ascend the stairs to the FIRST FLOOR and enter the GREAT HALL (*Sala dei Cinquecento*), constructed in 1495 for the Council, which had been enlarged by Savonarola's partisans. From 1860 to 1869 this hall was used for the sittings of the Italian Parliament. In 1503 *Leonardo da Vinci* and *Michael Angelo* were commissioned to decorate the hall with frescoes from Florentine history. Da Vinci executed a cartoon of the Battle of Anghiari (defeat of the Milanese in 1440), and Michael Angelo designed his 'Bathing Soldiers' (Florentines surprised by the Pisans before the battle of Cascina, in 1364). Both cartoons have perished as well as the small portion from Da Vinci's transferred in fresco to the walls (Battle for the standard). The hall is now adorned with frescoes by *Vasari* and others representing scenes from the wars against Pisa and Siena, with tapestry, and with six groups of the labours of Hercules by *Rossi*. By the end-wall (S.) is a colossal marble *Statue of Savonarola*, by Passaglia, 1881. Opposite are portrait-statues of the Medici by *Baccio Bandinelli*. — The adjoining QUARTIERE LEONE X., now partly occupied by the Ufficio del Sindaco, is seldom accessible. The *Sala di Leone X.* is adorned with scenes from the life of that pope; in the *Salotto di Clemente VII.* is a view of besieged Florence; the *Camera di Giovanni delle Bande Nere* contains portraits of that Medicean, of his mother Caterina Sforza, of his wife Maria Salviati, and of Cosimo I., as a boy; in the *Camera di Cosimo I.*, that prince appears surrounded by artists; there is a similar picture in the *Camera di Lorenzo Magnifico*. The figures are all by *Vasari*; the grotesque designs by *Poccetti*.

Returning from the Great Hall to the stairway and traversing a corridor which passes a fine marble doorway (15th cent.), we ascend to the SECOND FLOOR, containing the QUARTIERE DI ELEONORA DI TOLEDO (adm., see p. 394). We first enter the SALA DE' GIGLI OR DELL' OROLOGIO, with its fine coffered ceiling and its frescoes by *Domenico Ghirlandajo*, representing St. Zenobius and heroes of Roman history, in a fine architectural framework. The banners of Italian cities grouped around a bust of Dante, were placed here at the Dante festival in 1865 (comp. p. 433). — A very handsome door adorned with intarsia work (portraits of Dante and Petrarch) by *Giuliano da Majano* and enclosed in a fine marble framework by *Benedetto da Majano* now leads into the SALA D'UDIENZA, which contains frescoes by *Salviati* (story of Camillus). Then the CAPPELLA DE' PRIORI DI S. BERNARDO, with a ceiling painted in imitation of mosaic by *Ud. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. — We traverse a number of apartments, with unimportant paintings by *Vasari* (Apotheosis of the Medici) and grotesque designs by *Poccetti*, to the *Sala delle Carte Geografiche*.

At the N. corner of the edifice is a lion in bronze, the escutcheon of the town, a modern copy of the original by *Donatello*, known as *il Marzocco*, and now preserved in the Museo Nazionale (p. 430). To the left is the *Great Fountain*, with Neptune and Tritons by *Bartholommeo Ammanati* and four sea-goddesses of the *School of Giov. da*

*Bologna*, finished in 1575. Adjoining it is the \**Equestrian Statue of Grand-Duke Cosimo I.*, in bronze, by *Giovanni da Bologna*, 1594 — Opposite the statue is the *Palazzo Uguccioni*, an edifice in the florid Renaissance style by *Mariotto di Zanobi Folpi* (ca. 1550), with a rustica lower story and imbedded double-columns between the windows.

On the W. side of the piazza rises the *Palazzo Fenzi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza rises the—

\**Loggia dei Lanzi* (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Florence designed in the present case for solemn ceremonies which it might be desirable to perform before the people. This structure was projected in 1356, having perhaps been designed by *Andrea di Cione (Orcagna)*, but was not erected till 1376. *Benci di Cione* and *Simone di Francesco Talenti* are said to have been the architects. Both the style of the architecture and the sculptures (Faith, Hope, Charity, Temperance, and Fortitude, from designs by *Agnolo Gaddi* 1383) exhibit an incipient leaning to Renaissance forms. The present name of the loggia dates from the time of the Grand-Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the STEPS are two lions; that on the right is antique, the other by *Flaminio Vacca*. — Under the arches, to the right, is the \**Rape of the Sabines*, a group in marble executed by *Giovanni da Bologna* in 1583, with a life-like relief on the base; on the left \**Perseus with the head of the Medusa*, in bronze, by *Benvenuto Cellini* (1553), who also executed the statuettes and bas-reliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast); behind it the *Rape of Polyxena*, a large group in marble by *Fedi*, erected in 1866. To the left of the latter, \**Judith and Holofernes* in bronze, by *Donatello* (ca. 1440), with the inscription 'Salutis Publicæ Exemplum', erected in front of the *Palazzo Vecchio* after the expulsion of the Medici. In the centre \**Menelaus with the body of Patroclus* (or *Ajax and Achilles*), an antique but freely restored copy of the so-called *Pasquino* at Rome, and brought thence in 1570. To the right of it, *Hercules slaying the centaur Nessus*, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a figure of \**Germania devicta*' (the so-called *Thusnelda*; 3rd on the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

At the corner of the *Pal. Vecchio*, next the *Arno*, lies the large *Palazzo degli Uffizi* (Pl. E, 6), erected in 1560-74 by *Vasāri*, for the municipal government. It now contains the celebrated *Picture Gallery* (p. 403), the *National Library* (p. 416), the *Central Archives of Tuscany* (p. 416), and the *Post Office*. Beneath is the handsome *Portico degli Uffizi*, the niches of which were adorned with \**Marble Statues* of celebrated Tuscans in 1842-56. The names of the persons represented and of the respective sculptors are engraved on the bases (comp. p. 405). On the side next the *Arno* is a statue of *Cosimo I.* by *Giov. da Bologna*, with figures of *Justice* and *Power* by *Danti*. Fine view hence over the river to *S. Miniato*.

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase of 126 steps (lift, 1 fr.) to the **\*\*Galleria degli Uffizi** (admission and conveyance of sticks and umbrellas to the Pitti Palace, see p. 394). The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family, and it is now one of the best in the world, both in extent and value. Those who have time for a brief visit only should first walk through the corridors, in order to become acquainted with their topography, and then return to the **\*Tribuna**, the gem of the whole gallery. Permission to copy and tickets of free admission may be obtained on application, supported by the applicant's consul (comp. p. 393). Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. (Catalogues at the entrance, 3 fr.).

The pictures in the *Tribuna* (p. 406) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predelle and the angels at the sides of *Fra Angelico's* frequently copied winged picture of the Madonna and angels (No. 17; p. 413) are more interesting than the principal picture itself. Among the FLORENTINE works of the 15th cent. we may first mention *Filippo Lippi's* Madonna (1307; p. 409), and four works of *Sandro Botticelli*: a round picture of the Madonna (1267 bis; p. 409), the Adoration of the Magi (1286; p. 413), so much extolled by Vasari, and, as specimens of other subjects, his Venus (39; p. 413), and his Calumny after Apelles (1182; p. 408). *Filippino Lippi's* Madonna and saints (1268; p. 409) attracts attention by its size and clear colouring, and his Adoration of the Magi (1257; p. 409), with its numerous figures, is interesting on account of the portraits it contains. The best of the early masters was *Domenico Ghirlandajo*, whose beautiful round picture of the Adoration of the Magi (1295; p. 410), and the Madonna with saints (1297; p. 413), are remarkable for the excellence of the composition and the harmony of colouring. The full importance of this master, who excelled in narrative painting, can only be perceived, however, in the domain of fresco-painting (pp. 452, 454, 456). The mythological works of *Piero di Cosimo* (21, 28, 38, 1312) betray a taste for fantastic subjects, from which Leonardo himself was not entirely free. *Pietro Perugino*, Raphael's teacher, is here well represented only by his brilliant portraits (1217, p. 408; and 287, p. 414). The portrait of *Raphael* by himself (288; p. 414) is genuine, though disfigured by retouching. Other paintings by this master form the chief gems of the Tribuna. A very important work, though unfinished, is *Fra Bartolommeo's* Madonna enthroned (1265; p. 409), with its masterly grouping. Another very effective picture, notwithstanding its unfinished con-



dition, is *Leonardo's* rich composition of the Adoration of the Magi (1252; p. 409). The Visitation of Mary (1259; p. 409); by *Albertinelli*, and *Sodoma's* St. Sebastian (1279; p. 409) also rank among the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025; p. 410), and among the numerous Venetian pictures *Giovanni Bellini's* Madonna by the lake (631; p. 412) *Titian's* Flora (626; p. 412), two works by *Giorgione* (621, 630 p. 413), and a number of portraits.

The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm owing to their depth of colouring, and their unsophisticated realism. Among the works of the EARLY FLEMISH SCHOOL, a small Madonna by *Memling* (703; p. 411) is specially attractive. Among the principal GERMAN masters, *Dürer*, whose works were highly prized in Italy and much used by Italian painters even before his death, is represented by an Adoration of the Magi (in the Tribuna), a portrait of his father (766; p. 410), two heads of Apostles (768, 777; p. 410), and an unattractive Madonna (851; p. 419). *Holbein's* portrait of Richard Southwell, dating from 1537 (No. 765), is an admirable work. The NETHERLANDS SCHOOLS of the 17th cent. are also represented by several excellent works. Among those by *Rubens* are a small sketch of the Graces (842; p. 411), the portrait of his first wife (197; p. 408), his own portrait (228; p. 414), and two pictures of scenes from the life of Henry IV. (140, 147; p. 415). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 414). The Dutch genre-painters have also enriched the gallery with several important and well-preserved works, such as *Ger. Dou's* Cake-woman (926), and the Schoolmaster (786), *Fr. Mieris's* large family-portrait (981), and the Quack (854), *G. Metsu's* Lute-player (918), and the Huntsman (972), and *Jan Steen's* Family feast (977). Among the portraits of the painters (p. 414) those by the Netherlands masters also occupy a high rank.

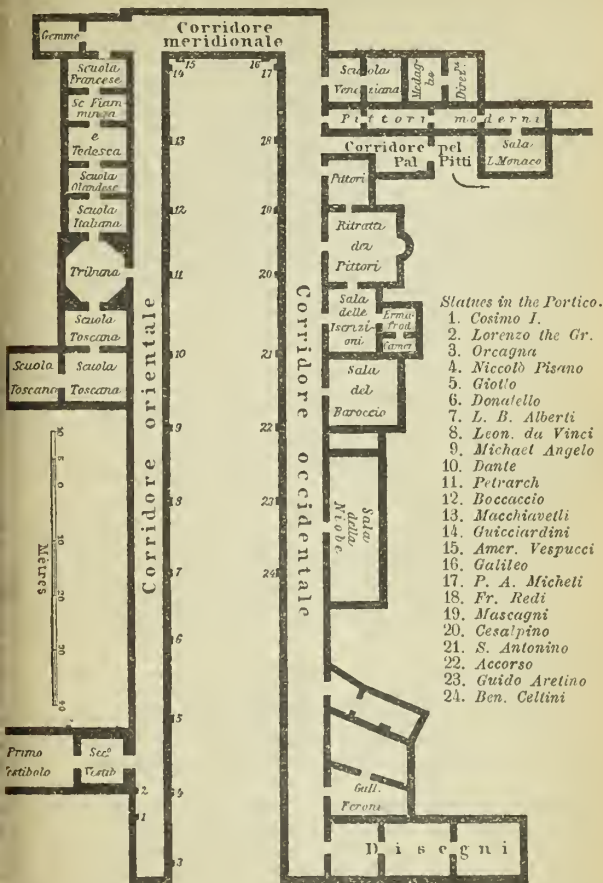
FIRST LANDING of the staircase. To the right, Bust of Hercules with an oak-wreath; to the left, Head of Venus. Portrait-busts. At the top of the staircase is a statue of Mars in black basalt (head modern).

FIRST VESTIBULE. Busts of members of the Medici family. Bronze statues of Mars and Silenus, the latter with the infant Bacchus, a copy of the antique original at Rome. Various Roman reliefs; 8-11. Representations of processions and sacrifices (almost all the heads modern); 12-14. Fine plant-ornaments.

SECOND VESTIBULE. Ancient Sculptures: to the left, 23. Statue of Augustus; portrait-busts of the Roman imperial period; pillar with trophies in relief bearing a head of Jupiter; 20. Statue of Bacchus, restored as Apollo. To the right, 21. Statue of Hadrian; portrait-busts; pillar with the head of the deity of a town; 22. Statue



f Trajan. In the middle, two Molossian Dogs, a Horse, and a Wild Boar, the last of Greek workmanship.



E. CORRIDOR, 178 yds. in length, adorned with \*Grotesque paintings by Bernardino Poccetti (1581). We turn to the right from the entrance.

ANCIENT SCULPTURES IN MARBLE: 36. Sitting figure of a Roman lady (so-called 'Agrippina'); 35. The same, in better workmanship, but with

modern head; 41. *Cæsar* (bronze); in the middle, 38. *Hercules* slaying *Nessus* (almost entirely modern); by the window, 43. *Julius Cæsar*; 47. *Augustus*; 39. *Sarcophagus* with representations from the life of a Roman (from which *Raphael* borrowed the sacrificial scene for his tapestry); 40. *Augustus*; \*48. *Marcus Agrippa*; 49. *Julia*, daughter of *Augustus*(?); to the right, 51. *Pan* and *Olympus*; to the left, 62, 68. *Sarcophagi*: *Rape of the Leucippids* and *Labours of Hercules*; r. 71. *Portrait of a child*; l. 75. *Athlete*, a replica of the celebrated *Doryphorus* of *Polycletus*; to the right, 74. *Pomona* (head and extremities restored); \*76. *Julia*, daughter of *Titus*; left, 80. *Vitellius*; 85. *Vespasian*; 90. *Vestal Virgin* with portrait-features; 92. *Domitian*; 96. *Trajan*.

PICTURES: 8. *School of Giotto*, *Christ on the Mt. of Olives*; 15. *P. Lorenzetti* of *Siena*, *Madonna and angels* (14th cent.); 23. *Simone Martini* and *Lippo Memmi* (of *Siena*), *Annunciation* with lateral pictures (25. *S. Julia*, 24. *S. Ansano*), 1333; \*27. *School of Giotto*, *Pietà*; 28. *Agnolo Gaddi*, *Annunciation*, with *Nativity*, *Adoration of the Magi*, and *Presentation in the Temple* as predelle; 32. *Giov. da Milano*, *Altar-piece* with saints, etc.; 39. *Lorenzo Monaco*, *Adoration of the Magi*; 47. *Lor. Vecchietta* of *Siena*, *Madonna and saints* (1457); 52. *Paolo Uccello*, *Cavalry-battle* (1430); 56. *A. Baldovinetti* (attributed to *Pesellino*), *Annunciation*; 60. *Baldovinetti*, *Madonn and saints*; *Cosimo Rosselli*, 63. *Coronation of the Virgin*, 65. *Adoration of the Magi*; 69-73. *Piero Pollajuolo*, *Hope*, *Justice*, *Temperance*, *Faith*, *Charity*; 74. *Luca Signorelli*, *Madonna and Child*, in the background *nude shepherds*; 81. *Piero di Cosimo*, *Conception of the Virgin* and 6 saints [The drawings exhibited in frames on the window-wall here and in the W. Corridor form a continuation of the collections in the three Rooms of the Drawings, p. 416.]

S. CONNECTING PASSAGE, with similar decorations and contents, among which are the following fine antiques: to the left, 129. *Sarcophagus* with the fall of *Phaëthon*; \*138. *Thorn-extractor*; to the right, 137. *Round altar* with bas-reliefs, representing the *Sacrifice of Iphigeneia*, bearing the name of *Cleomenes*; 141. *Pedestal*, with reliefs of *Amoretti* bearing the weapons of *Mars*; above, similar *pedestal* with female figures in fine relief; 145. *Venus* stooping in the bath; to the left, 146. *Nymph* unloosing her sandal.

W. CORRIDOR, of the same length as that on the E., with paintings of little importance. Some of the masterpieces of the collection are, however, often brought to this corridor for copying, and placed on earels along the window-wall. Among the antique sculptures are: to the left, 156. *Statue of Marsyas*, antique, restored by *Donatello*; 157. *Pertinax*; to the right, 162. *Nereid* on a sea-horse; to the left, 168. *Caracalla*; to the right, 169. *Discobolus*, after *Myron*, 177. *Seated Hermes*, both wrongly restored; to the left, 195. *Leda*. At the end of the corridor, 385. *Altered copy of the Laocoon*, by *Baccio Bandinelli*. In front is a sleeping *Amor* on an ancient tomb-base.

Returning hence, and passing through the second door to the left of the entrance, we next reach the octagonal —

\*\*TRIBUNA, containing a magnificent and almost unparalleled collection of masterpieces of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti*; the decorations are by *Bernardino Poccetti*. In the centre are placed five celebrated marble sculptures: \**Satyr* playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head, the arms, and part of the feet were restored by *Michael Angelo* (?). \**Group of the Wrestlers*; the heads, which resemble those of the Children of *Niobe*, do not belong to the original, and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. \**Medici Venus*, found at *Rome* in the 16th cent., and brought to *Florence* in 1680; the affectedly

held fingers and the inscription on the base are modern. Adjoining this statue are two Cupids on a dolphin. The \**Grinder*, a Scythian whetting his knife to slay Marsyas, found at Rome in the 16th century. The \**Apollino*, or young Apollo (freely restored).

Paintings: beside the entrance, to the left: 1110. *Orazio Alfani* (an imitator of Raphael), Holy Family.

\*\*1129. *Raphael*, Madonna and Child with the goldfinch ('cardellino'), painted in Florence about 1507, pieced together again after a fire in 1548.

The 'Madonna del Cardellino', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer*.

1127. *Raphael*, The young St. John, not by his own hand; *Fra Bartolommeo*, 1130. Job, 1126. Isaiah; 1125. *Franciabigio*, Madonna del Pozzo, so called from the well in the background; 1121. *Unknown North Italian Master* (not *Mantegna*), Elizabeth of Mantua (?). \*1123. *Sebastiano del Piombo*, attributed to *Raphael*, Portrait, once erroneously called the Fornarina (comp. p. 460), dated 1512. Over the door: 1140. *Rubens*, Hercules at the parting of the ways (studio-piece); \*1120. *Raphael* (? Florentine), Female portrait, retouched; 1124. *Franc. Francia*, Portrait of Giovanui Evangelista Scappi (much retouched). \*\*1131. *Raphael*, Pope Julius II., probably the original (about 1512); a better preserved replica in the Pitti Palace (p. 464).

\*1117. *Titian*, Venus of Urbino (probably the Duchess Eleonora), painted for Francesco della Rovere, Duke of Urbino, about 1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

1136. *P. Veronese*, Holy Family and St. Catharine; 1115. *Van Dyck*, Jean de Montfort; 1119. *Baroccio*, Duke Francis Maria II. of Urbino.

\*1141. *A. Dürer*, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely finished, and in good preservation.

Both the aerial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was form-

erly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'.*

1122. *Perugino*, Madonna, with John the Baptist and St. Sebastian (1493); \*197. *Rubens*, Isabella Brandt, his first wife; 1114. *Guercino*, Sibyl of Samos; 1107. *Daniele da Volterra*, Massacre of the Innocents; above, 1108. *Titian*, Venus and Cupid; \*1109. *Domenichino*, Portrait of Cardinal Agucchia; 1104. *Spagnoletto*, St. Jerome; above the door, 1137. *Guercino*, Endymion; \*1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests'. — *C. & C.*

\*\*1139. *Michael Angelo*, Holy Family, an early work, painted on the commission of Angelo Doni, the only easel-work of the master in Italy, painted in tempera between 1501 and 1505.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the hollow way of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer.*

Above, *L. Cranach*, 1142. Adam, 1138. Eve; \*1118. *Correggio*, Rest on the Flight into Egypt, an early work of the master's Ferrara period; 1135. *Bern. Luini*, The daughter of Herodias with the head of John the Baptist; \*1134. *Correggio*, Madonna worshipping the Child, graceful in pose and action; over the door, 1133. *Ann. Carracci*, Nymph and satyr.

The door to the left (when approached from the corridor) leads from the Tribuna to the three rooms of the —

\*TUSCAN SCHOOL. I. SALOON. To the right, 1245. *Jac. da Empoli*, Abraham's Sacrifice; 1175. *Santi di Tito*, Portrait; 1179. *Sandro Botticelli*, St. Augustine; \*1217. *Perugino*, ascribed to *Lor. di Credi*, Portrait; 1155. *Ang. Bronzino*, Portrait of a boy; 1161. *Fra Bartolommeo*, Nativity and Presentation in the Temple, on the reverse the Annunciation, in grisaille; 1153. *Ant. Pollajuolo*, Contests of Hercules with Antæus and the Lernaean hydra; 1159. Head of the Medusa, 1157. Portrait, both erroneously attributed to *Leon. da Vinci* (the former a forgery to replace a lost work of the master); 1163. *Lor. di Credi*, Portrait, said to be that of his master Andrea Verrocchio; 1156, 1158. *S. Botticelli*, Judith, Death of Holofernes; 1167. *Masaccio* (?), Portrait (fresco); 1154. *S. Botticelli*, Portrait of a medallist; 1176. *Andrea del Sarto*, Portrait of himself; opposite, 30. *Piero Pollajuolo*, Portrait of Galeazzo Maria Sforza; 34. *Lor. di Credi*, Portrait; \*1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; *Fra Angelico*, 1178. Sposalizio, 1184. Death of the Virgin, 1162. Birth of John the Baptist; 1183. *Ang. Bronzino*, Portrait of Bianca Cappello; 1172. *Ci-*

*goli*, St. Francis; 1198. *Pontormo*, Birth of John the Baptist; opposite the window, 1146. *Andrea del Sarto* (?), Madonna and the child John; 1205. *Girol. Genga*, Martyrdom of St. Sebastian; 1312. *Piero di Cosimo*, Perseus delivering Andromeda (showing Leon. da Vinci's influence); by the door, 1148. *Pontormo*, Leda.

II. SALOON. To the left, \*1252. *Leonardo da Vinci*, Adoration of the Magi (begun in 1480 for the monks of S. Donato, but never finished); \*1279. *Sodoma*, St. Sebastian, on the reverse a Madonna with SS. Rochus and Sigismund (the picture was originally the banner of the Sienese brotherhood of St. Sebastian); \*1259. *Mariotto Albertinelli*, Visitation, with predella: Adoration of the Child, and Presentation in the Temple (1503); *Ridolfo del Ghirlandajo*, 1275. St. Zenobius, Bishop of Florence, resuscitating a dead child, and 1277. Transference of the remains of St. Zenobius to the cathedral; 1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James; 1256. *Salviati*, Portrait; 1271. *Bronzino*, Christ in Hades; \*1112. *A. del Sarto*, Madonna with SS. John the Evangelist and Francis (1517), a masterpiece of fusion and transparent gaiety of colour (C. & C.); *Pontormo*, 1267. Portrait of Cosimo the Elder ('pater patriæ'), after a 15th cent. painting, 1270. Duke Cosimo I. de' Medici; \*1266. *Bronzino*, Sculptor; \*1265. *Fra Bartolommeo*, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517); *Filippino Lippi*, 1268. Madonna with four saints (1485), 1257. Adoration of the Magi, with portrait of Pier Francesco de' Medici (as the astronomer on the left; 1496); above the door, 1280. *Granacci*, Madonna presenting her girdle to St. Thomas, in corroboration of her Assumption. In the middle of the room, on a stand *Lor. di Credi*, Venus.

III. SALOON. To the right, *Lor. di Credi*, 1160. Annunciation, 1287. Holy Family; \*1307. *Fra Filippo Lippi*, Madonna and Child with two angels; 1223. *Franciabigio*, Temple of Hercules; 1303. *School of S. Botticelli*, Madonna; \*1291. *Luca Signorelli*, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of *chiaroscuro*'; 1299. *School of Botticelli*, Strength; *Botticelli*, 1289. Madonna with angels, 1316. Annunciation (school-piece), \*1267bis. Madonna with angels, the heads of great charm; *Piero Pollajuolo*, 1306. Prudence, opposite, \*1301. SS. Eustace, James, and Vincent (1470; from S. Miniato).

1300. *Piero della Francesca*, Portraits of Federigo di Montefeltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — C. & C.



1298. *L. Signorelli*, Predella: Annunciation, Nativity, and Adoration of the Magi; 1288. *Leonardo da Vinci*(?), Annunciation; above, \*1295. *Dom. Ghirlandajo*, Adoration of the Magi (1487); 1315. *Seb. Mainardi*, SS. James, Stephen, and Peter; on an easel, \*1290. *Fra Angelico*, Coronation of the Virgin. — We retrace our steps, pass through the Tribuna, and enter the —

ROOM OF VARIOUS ITALIAN MASTERS ('*Maestri diversi Italiani*'). On the left: 1057. *Fr. Albani*, Rape of Europa; 1165. *Cristof. Al- lori*, Christ as a child sleeping on the Cross; above, 1031. *Cara- vaggio*, Medusa; *Lod. Mazzolino*, 1034. Circumcision, 1030. Nativ- ity, 995. Massacre of the Innocents, 1032. Holy Child, with the Virgin and St. Anna; \*1025. *Mantegna*, Madonna in a rocky land- scape, the background of delicate execution; 1021. *Paolo Veronese*, St. Agnes kneeling, with two angels (sketch); 1149. *Allori*, Mary Magdalen; opposite, 1064. *Canaletto* (*Ant. Canale*), Palace of the Doges at Venice; \*1002. *Correggio* (youthful work), Madonna and Child, with angels; 1006. *Parmigianino*, Holy Family; 1044. *Fr. Albani*, Dancing genii; on the other side of the door, 1095. *Marco Palmezzano*, Crucifixion, with Mary, Martha, Mary Magdalen, and John.

\*DUTCH SCHOOL. On the left: \*918. *G. Metsu*, Lute-player; on the right, 922. Copy of *Rembrandt's* Holy Family (after the famous picture in the Louvre); 926. *Gerard Dou*, Pancake-seller; 934. *Schalcken*, Girl sewing; 941. *F. van Mieris*, Girl asleep; 949, 957. *Netscher*, Sacrifice to Venus; between them, 953. *Rachel Ruysch*, Fruit and flowers; \*958. *Terburg*, Lady drinking; 961. *Rachel Ruysch*, Flowers. Exit-wall: \*972. *Metsu*, Lady and huntsman; \*977. *Jan Steen*, Familyfeast; 979. Attributed to *Rembrandt* (per- haps *H. Seghers*?), Thunderstorm; 981. *F. van Mieris*, Portrait of the painter and his family (1675), painted for Cosimo III.; 985. *Adrian van der Werff*, Adoration of the Shepherds (1703); *F. van Mieris*, 854. The charlatan; 860. Portrait; \*882. *Jacob van Ruys- dael*, Landscape with cloudy sky; 895. *South German School*, Fer- dinand I.; 899, 900. *Poelenburg*, Landscapes.

FLEMISH AND GERMAN SCHOOLS. I. SALOON. To the right, 812. *Rubens*, Venus and Adonis, the landscape by *J. Brueghel* (studio- piece). On the next wall, *Studio of Lucas Cranach*, 845. Electors John and Frederick of Saxony, 847. Luther and Melanchthon, 838. Luther; 846. *G. David* (not *Suavio*), Descent from the Cross. On the exit-wall: 783. *Van Dyck*(?), Madonna; 850 (IX). *Hans Hol- bein the Younger*, Miniature portraits; 851. *Dürer*, Madonna, painted in 1526; 764. *B. Denner*, Portrait (1726); \*766. *Dürer*, Portrait of his father, painted in the artist's 19th year (1490; the clever face and hands are wonderfully lifelike); 778. *Memling*, St. Benedict.

*Dürer*, 768. The Apostle Philip, and 777. (farther on), St. James the Great.

\*Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time

evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Thausing's 'Dürer'.*

\*774. *Claude Lorrain*, Sea-shore, with a villa, copied in parts from the Villa Medici at Rome; 772. *Adam Elsheimer*, Landscape, with Hagar comforted by the angel; 769. *Memling*, Portrait of a man. Entrance-wall: 786. *G. Dou*, Schoolmaster; 842. *Rubens*, The Graces (sketch); 788. *Sir A. More* (more probably *Amberger?*), Portrait of C. Gross; 784. *Sir A. More*, Portrait; 795. *Rogier van der Weyden* (?), Entombment; 793. *Elsheimer*, Landscape with Mercury accompanying the daughters of Aglaia to the temple; \*765. *Holbein the Younger*, Richard Southwell (1536), with a blended expression of stolidity and slyness; 801bis. *Unknown Artist*, Portrait.

In the II. SALOON, above, a series of good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach* (attributed to *Schäufelein*), a pupil of Dürer. To the right of the entrance, 730. *Herry Bles (Civetta)*, Rocky landscape; opposite the windows, 744. *Nic. Frumenti* (the German *Meister Korn*), Triptych with the Raising of Lazarus (1461). Exit-wall, 758. *Elsheimer*, Landscape, with shepherd playing on the Pan's pipes; 761. *Jan Brueghel*, Landscape, forming the cover of a green drawing of the Crucifixion relieved with white by *A. Dürer* (1505), with a copy in colours by *J. Brueghel* (1604); 698. *Van der Goes* (?), Madonna; \*703. *Memling*, Madonna and Child with angels, remarkable for its chastened arrangement, tasteful shape, jewel-like finish, and glow of tone (*C. & C.*); 706. *Teniers the Younger*, St. Peter weeping; 708. *Gerard David*, Adoration of the Magi; opposite, 749. *Petrus Cristus*, Double portrait.

FRENCH SCHOOL. To the left: \*667. *Jehan Clouet*, Francis I. on horseback; 668. *Gaspard Poussin*, Landscape; 671. *Watteau* (more probably *Lancret*), Garden-scene; to the right, 672. *Grimoux*, Youthful pilgrim; 684. *Rigaud*, Portrait of Bossuet; 674. *Largillière*, Jean-Baptiste Rousseau; 680. *Nic. Poussin*, Theseus at Træzene; 679, 689. *Fabre*, Portraits of the poet Vittorio Alfieri and the Countess of Albany (1794), with two autographs by Alfieri on the back. Exit-wall, 690bis. *Fabre*, Terreni, the painter; 696. *Grimoux*, Pilgrim; 695. *Phil. de Champagne*, Portrait. — Then to the left in the corridor is the —

CABINET OF THE GEMS (closed on Sun.), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones, once the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of agate and rock crystal. In the 1st cabinet on the right: to the left, vase of rock-crystal, ascribed to *Ben. Cellini*; goblet of onyx, with the name of Lor. de' Medici; two reliefs in gold on a ground of jasper, ascribed to *Giov. da Bologna*; large vessel of lapis lazuli. 2nd Cab.: Portrait of the grand-duke Cosimo II., in Florentine mosaic, of 1619; three reliefs in gold on a ground of jasper, ascribed to *Giov. da Bologna*; crystal vase, with cover in enamelled gold, executed for Diana of Poitiers, with her cipher and half moons. 4th Cab.: below, to the right, Venus and Cupid in porphyry, by *Pietro Maria Serbaldi* of Pescia. 5th Cab.: Vase of jasper with lid, on

which stands the figure of a warrior; basrelief in gold and jewels, representing the Piazza della Signoria, by *Gasparo Mola*; fantastic vase with a Hercules in massive gold upon it, by *Giov. da Bologna*. In the centre of the room: \*Casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* in 1532 for Pope Clement VII.

In the W. Corridor, the first door on the left leads to the —

\*VENETIAN SCHOOL. I. SALOON. Right: 627. *Dosso Dossi* (not *Seb. del Piombo*), Portrait of a warrior; 573. *Girol. Muziano*, Portrait; 575. *Lor. Lotto*, Holy Family (a late work); 592. *Seb. del Piombo* (not *Moretto*), Death of Adonis (of the master's first Roman period); 579. *School of P. Veronese* (*Batt. Zelotti* according to *Morelli*), Annunciation; \*583bis. *Carpaccio*, Fragment of a large picture of the Crucifixion (?). \*631. *Giov. Bellini*, Madonna by the lake with saints: in this highly poetic composition ('*Sacra Conversazione*') the painter appears as the precursor of *Giorgione* (comp. Nos. 621 and 630, p. 413). — Exit-wall, 586. *Moroni*, Portrait (1563); 648. *Titian*, Portrait of Catherine Cornaro (studio-piece); \*1111. *Mantegna*, Altar-piece with the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works; no number, *Tintoretto*, Leda (recently acquired); 571. *Veronese School* (attributed to *Giorgione*), Knight and squire; 593. *Jac. Bassano*, Moses and the burning bush; 595. *Jacopo Bassano*, Family-concert, with portraits of the painter himself and of his sons Francesco and Leandro.

\*\*605, \*599, *Titian*, Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately hut subdued. To make the difference apparent between the blanced complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, *Titian* skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — *C. & C.*

Above, 601. *Tintoretto*, Portrait of Admiral Venier; over the door, 607. *Paris Bordone*, Portrait of a young man.

On an easel: \*\*626. *Titian*, The so-called 'Flora', painted probably before 1520, and still in *Giorgione's* manner.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — *C. & C.*

II. SALOON. Right: above, 646. *Tintoretto*, Abraham's Sacrifice; 645. *Savoldo*, Transfiguration; 629. *Giov. Batt. Moroni*, Portrait of a scholar; 614. *Titian*, Giovanni de' Medici, painted from a death-mask; 617. *Tintoretto*, Marriage at Cana of Galilee; 618. Copy of *Titian's* 'Pesaro Madonna' (p. 282), begun only; 619. *Palma Vecchio*, Judith (injured); 642. *Moroni*, Portrait of the author *Giov. Ant. Pantera* (retouched); *Giorgione*, \*622. Portrait of a

Knight of Malta (retouched), \*621. Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work), 630. Judgment of Solomon; between these, 589. *P. Veronese*, Martyrdom of St. Justina; 623. *Palma Vecchio*, Holy Family with Mary Magdalen (copy?). \*633. *Titian*, Madonna and Child with the youthful St. John and S. Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature (*C. & C.*). 583. In the style of *Giov. Bellini*, Pietà (drawing); 638. *Tintoretto*, Portrait of Sansovino the sculptor. Entrance-wall, above, 646. *Palma Vecchio*, Lucretia (copy); 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1577.

In the adjoining corridor are various portraits of modern artists and some unimportant pictures. The door straight on leads to the CABINET OF ENGRAVINGS AND DRAWINGS (Director, Sig. Nerino Ferri) and the COLLECTION OF COINS AND MEDALS (closed). The door on the right leads to the —

SALA DI LORENZO MONACO. To the right, 1296. *Bacchiacca*, History of St. Acasius, altar-predella; \*39. *S. Botticelli*, Birth of Venus; 17. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve \*Angels with musical instruments, of surpassing charm (1483); \*1294. *Fra Angelico*, Predelle of the preceding, with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark; 1297. *Dom. Ghirlandajo*, Madonna and saints; 1286. *S. Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano; 24. *Lorenzo di Credi*, Madonna adoring the Child; 1305. *Dom. Veneziano*, Madonna and saints; 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413); 1302. *Benozzo Gozzoli*, Betrothal of St. Catharine, Pietà and saints; 1310. *Gentile da Fabriano*, SS. Mary Magdalen, Nicholas, John, and George (1425).

PASSAGE TO THE PITTI PALACE (closed on Sun. and festivals, except the first section with the engravings).

(The visitor is recommended to pass over this part of the gallery at present, and to visit it when on his way to the Pitti Palace in connection with the other collections. Conveyance of sticks or umbrellas from one gallery to the other, see p. 394.)

A staircase descends to a long Corridor which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 minutes. The first section of the corridor contains Italian and other Woodcuts, beyond which is a collection of ENGRAVINGS of the Italian school down to the time of Marc Antonio (including specimens of *Mantegna*, in frames 50, 52, 54, 56, at the first corner), and also of other schools (to the right, at the end of the section, *Rembrandt* and his school, in frames 231-207. — At the beginning of the second section, beyond the first door (above the Ponte Vecchio), to the right: *Luca Giordano*, Triumph of Galatea. Then a large collection of portraits of the Medici (left). — Third section, beyond the second door, on the left bank of the Arno: crayon sketches of Florentine beauties; four \*Portraits of ladies of the English court (copies after *Sir Peter Lely's* originals at Hampton Court); views of Italian towns (17th cent.).



Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. Below lies the Boboli Garden. (In order to reach the gallery in the Pitti Palace, p. 461, two flights of steps have to be ascended.)

The second door on the left leads to the two \*SALOONS OF THE PAINTERS, with portraits of the most celebrated painters of all nations from the 15th cent. to the present time, most of them painted by themselves and with their names attached.

The I. SALOON contains the old masters. To the right: 386. *Parmigianino*; 232. *H. Holbein the Younger*; 224. *Lucas Cranach* (1550); 453. *B. van der Helst*; 462. *Anthonis Mor* (1558); 316, 237. *Lower Rhenish Master of the Death of the Virgin* (not *Matsys*; inside No. 237 is a female portrait of 1520, which the custodian shows on request); 238. *Jordaens*. Next wall: \*223. *Van Dyck*; \*540. *Reynolds*; 263. *Cristofano Allori*; 282. *Sodoma* (Portrait of himself?); 280. *Andrea del Sarto* (fresco); \*287. *Pietro Perugino* (excellent picture, but not painted by himself); 286. *Filippino Lippi* (fresco); 217. *Velazquez* (copy?); \*288. *Raphael* (retouched); 292. *Leonardo da Vinci* (not by himself); 293. *Salvator Rosa*; opposite, 372. *Palma Giovane*; 384, 384 bis. *Titian*; 396. *Guercino*; 403. *Guido Reni*. Entrance-wall: 354. *School of Giovanni Bellini*, Unknown portrait (forged signature); 451. *Rembrandt* as an old man; 452. the same in middle life; 449. *G. Dou*; \*228. and 233. *Rubens*; 439. *Albrecht Dürer*, Copy of an original (now in Madrid) painted in 1498; 436. *Georg Pencz*, Portrait of a young man. — In the centre a large \*Marble Vase of Greek workmanship, known as the 'Medici Vase', adorned with the Sacrifice of Iphigeneia. In a niche opposite the entrance, the statue of *Card. Leopold de' Medici*, the founder of this collection of portraits. — In the II. SALOON, modern masters: 549. *Mme. le Brun* (generally in the first room for copying); farther on (window-wall), 555. *Raphael Mengs*; 471. *Angelica Kaufmann*; farther on, 531. *Ingres*; opposite the windows, 600. *Leighton*; 588. *Millais*; 535. *Watts*; above, on the entrance-wall, 573. *Canova*, etc.

CABINET OF INSCRIPTIONS (*Sala delle Iscrizioni*). The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.). There are also some fine STATUES: \*262. *Bacchus* and *Ampelus*; 263. *Mercury*; 266. *Venus Urania*; \*265. *Venus Genetrix*; 264. *Priestess* (head modern). To the left: 302. *Cicero* (?); 300. *Demosthenes*; 274. *Scipio Africanus*. In the vestibule, 294. *Socrates*; 291. Relief representing earth, air, and water; 284. *Aeon*, a late personification of Time. Also a number of Roman cinerary urns and Greek sepulchral reliefs.

CABINET OF THE HERMAPHRODITE. To the right, 307. Torso of *Bacchus* in basalt; 308. Torso of a youth, restored by *Benvenuto Cellini* as *Ganymede*; 310. *Hercules* and the serpents; above, three *Bacchantes* (relief), and *Mask of Jupiter Ammon*; \*315. Torso of a *Satyr*; above it, 331. *Victories sacrificing bulls* (relief). \*\*318. The celebrated 'Dying Alexander', recalling the *Laocoon*, really a giant's head of the *Pergamenian school*; 316. *Antinous*; above, three *Bacchantes* (relief); 323. *Cupid and Psyche*. In the centre, 306. *Hermaphrodite*.

A door in this cabinet leads to the —

CABINET OF THE CAMEOS (closed on Sun.).

Cases 1st-4th contain the antique cameos, 5th and 6th the modern; 7th-10th the ancient intaglios, 11th and 12th the modern. Drawers beneath the intaglios contains casts. In the 1st CASE, to the right of the entrance,



the cameo No. 3. (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (Protarchos); 9. Cupid tormenting Pysche; 31. Nereid on a hippocampus. 2ND CASE: 36. Judgment of Paris; 51. Zeus of Dodona; 63. Hercules and Omphale. 3RD CASE: 86. Youthful Augustus; 100, 101. Tiberius. 4TH CASE: 148. Wounded stag; 156. Fall of Phaëthon; 162. Bacchus and Ariadne. 6TH CASE (modern): 220. Lud. Sforza; 221. Cosimo de' Medici the Elder; 222. Lor. il Magnifico; 229. Bianca Cappello; 233. Pope Clement VII. 7TH CASE (opposite the door): 28. Apollo; \*54. Hercules and Hebe, with the name of the artist Teukros; 72. Satyr and child. 8TH CASE: 101. Mourning Cupid; 145. Apollo. 9TH CASE: 176. Bacchante; 185. Pluto; 190, 191. Leander (?). 10TH CASE: chiefly portrait-heads. 11TH CASE: 4158. (black numbers), Sphinx, the seal of Augustus. 12TH CASE (modern): \*371. Head of Savonarola; 373. Leo X., etc. — The next eight cases contain the collection bequeathed by Sir William Currie to the Uffizi in 1863: 5. Hermaphrodite; 20. Dancing Satyr; 46, 50. Fine heads; 106. Ajax and Achilles, etc. — By the wall opposite the window: Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death. In the corner are fragments of glass from the catacombs bearing early Christian representations. The revolving glass-cases contain goldsmith's work.

**SALOON OF BAROCCIO.** Five tables of Florentine mosaic. That by the entrance-wall, to the right, has a view of the old harbour of Leghorn. That in the centre, executed in 1613-18 by *Jacopo Antelli*, from *Ligozzo's* design, cost 40,000 zecchins or ducats.

Right: 159, \*154. *Bronzino*, Portraits of Panciatichi and his wife; 211. *Lombard School*, Madonna and St. Anna (copy of Leonardo da Vinci's Madonna in the Louvre); 156. *Sodoma*, Ecce Homo; 157. *Honthorst*, Infant Jesus adored by angels; \*163. *Sustermans*, Galileo; 169. *Baroccio*, The Virgin interceding with the Saviour, below are the members of a charitable order (Madonna del Popolo, 1579); 763. *Sustermans*, Princess Claudia de' Medici; 180. *Cornelis de Vos* (attributed to *Rubens*), Portrait; 186. *Carlo Dolci*, Magdalen; 190. *Honthorst*, Adoration of the Shepherds; 191. *Sassoferrato*, Madonna dei Dolori; 196. *Van Dyck*, Margaret of Lorraine; 188. *Andrea del Sarto*, Portrait (injured); 210. *Velazquez* (? probably a studio-piece after *Rubens*), Philip IV. of Spain on horseback; 210. *School of Rubens*, Bacchanalian scene; 212. *Baroccio*, Christ appearing to Mary Magdalen; 220. *Snyders*, Boar-hunt.

\***SALOON OF NIOBE**, constructed in 1775, and so named from the seventeen Roman \*Copies of statues from the far-famed ancient group of Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana.

Even in antiquity it was a disputed point whether *Scopas* or *Praxiteles* (4th cent. B. C.) designed the group. Twelve of the statues were found at Rome outside the Porta S. Paolo in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio, whence they were subsequently transferred to Florence.

This room also contains three huge paintings: 139. *Sustermans*, The Florentine Senate swearing fealty to Ferdinand II.; \*140. *Rubens*, Henry IV. at the battle of Ivry; \*147. *Rubens*, Entry of Henry IV. into Paris. The last two, both unfinished, were painted for Queen Maria de' Medici in 1627, as companion-pieces to the paintings of the Luxembourg Gallery (now in the Louvre).

The **GALLERIA FERONI**, bequeathed to the city by Sig. Feroni in 1850, contains nothing of importance.

At the end of the corridor, to the left, are three rooms containing \***DRAWINGS**. Catalogue by Sig. Nerino Ferri, 1½ fr.

This collection, founded by Cardinal Leopold de' Medici, and afterwards much extended, has recently been admirably arranged according to schools. All the drawings exhibited to view bear the names of the masters. The thick numerals indicate the frames, the others the single drawings within the large frames. The enumeration begins in the room at the back.

Room I contains Tuscan drawings (Nos. 1-167). 11, 101. *Fra Angelico*, Madonna; 47, 48. Drawings by *Verrocchio*; 50, 51. *Signorelli*; 93, 423, 489, 96, 436, 97. *Leonardo da Vinci*. In the middle of the room, especially fine drawings by *Fra Bartolommeo*, *Michael Angelo*, and *Andrea del Sarto*. — Room II. 168-239. Continuation of the Tuscan School. 240-248. Sienese, 249-280. Umbrian and Roman Schools: among these, 252-255. *Pietro Perugino*; 258. Drawings for a fresco of *Pinturicchio* in the library at Siena; 257, 377. *Pinturicchio*, Two female figures; 260, 497, 529, 530, 503, 263, 538, 266, 534, 535. \*Drawings by *Raphael*. 281-287. School of Ferrara; 284, 388. Portrait by *Garofalo*. In the middle, 288-340. Schools of Padua, Verona, Vicenza, and Venice. \*295. *Mantegna*, Judith with the head of Holofernes. — Room III. 341-362. Lombard School. 363-377. School of Bologna. 378-394. German School, with fine drawings by *M. Schongauer*, *A. Dürer*, *Hans Baldung Grien*, and *Hans Holbein the Younger*. 395-410. Flemish and Dutch School. 411. French School. — In the W. CORRIDOR: 412-442. Tuscan Schools; 443-444. Sienese School; 445-454. Umbrian and Roman Schools; 455-461. Lombard School. — E. CORRIDOR: 462-470. Venetian School; 471-485. School of Bologna; 486, 487. School of Genoa; 488-491. Neapolitan School; 492-498. Flemish, Dutch, and German Schools, with drawings by *Rubens* and *Van Dyck*; 499, 500. Spanish School; 501-508. French School, including specimens by *Jacques Callot* and *Claude Lorrain*.

The first floor of the edifice contains the **Biblioteca Nazionale** (admission, see p. 393; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* formerly in the Pitti Palace, and the still more extensive *Biblioteca Magliabecchiana*. The latter, founded by *Antonio Magliabecchi*, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 300,000 vols. and 8000 MSS., comprising the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer (Florence, 1488); Cicero ad Familiares (Venice, 1469); Dante, by Landino (Florence, 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the *Anthologia Graeca* ed. Lascaris. Among the other chief treasures are letters and papers of Galileo and Benvenuto Cellini, and Savonarola's Bible, with marginal notes by him. Every facility is afforded for the use of the library; the large catalogue in the entrance-room and the periodicals in the great reading-room are accessible to all. — The staircase to the right of the library leads to the CENTRAL ARCHIVES OF TUSCANY (Pl. D, 5), arranged by *Bonaini*, one of the most imposing collections of this description, occupying about 200 rooms.

Between the Uffizi and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via de' Neri, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II.

From the post-office the Via Lambertesca leads to the Via Por S. Maria, which ends at the Ponte Vecchio. At the corner to the

left rises the *Torre dei Girotami*, near which is the old church of *Sto. Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria, publicly explained Dante's Divine Comedy in 1373.

The Borgo SS. Apostoli leads hence to the W. to the church of **SS. Apostoli** (Pl. D, 5), a Tuscan-Romanesque basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is a \*Ciborium by *Andrea della Robbia*, adjoining which is the monument of Oddo Altoviti, by *Benedetto da Rovezzano*. The sculptured decoration of the portal is also by the latter artist. The right aisle contains the tomb of Bindo Altoviti, by *Ammanati* (1570). — From this point to S. Trinità and Via Tornabuoni, see p. 454.

The Via Por S. Maria is also connected with the Via Tornabuoni by the Via delle Terme, at the beginning of which, on the right, stands the old *Residence of the Capitani della Parte Guelfa*.

The Piazza S. Firenze, the Badia, and the Museo Nazionale, see pp. 428-432; by the Ponte Vecchio to the Pal. Pitti, see p. 459.

**b. From the Piazza della Signoria to the Piazza del Duomo, and thence to the Piazza d'Azeglio.**

From the Piazza della Signoria the busy VIA DEI CALZAJOLI (Pl. E, 4, 5) leads towards the N. to the Piazza del Duomo. The Via di Porta Rossa, the first side-street to the left, leads to the *Mercato Nuovo*, once the market for silks and jewelry, where flowers and straw and woollen wares are now sold. The market is adorned with a good copy of the antique boar in bronze, by *Pietro Tacca*; the handsome arcades are by *Bern. Tasso* (1547). Farther on in the same street, to the left, is the *Palazzo Davanzati*, a building of the 14th century. — In the third street diverging to the right from the Via Calzajoli (at first called Via Tavolini, and beyond the first cross-street Via Dante Alighieri) No. 2, on the left side, is the house in which *Dante* was born (Pl. F, 5). It has been recently restored, and marked with a memorial tablet bearing the inscription 'in questa casa degli Alighieri nacque il divino poeta'; the library with a few memorials is open on Wed. and Sat. 10-3. (The traveller interested in historical research should observe the numerous memorial tablets in various parts of the town, recording important events in the annals of Florence.)

In the Via Calzajoli, on the left, rises the church of \***Or San Michele** (Pl. E, 5), or originally *S. Michele in Orto*, as it was called from a plot of grass once here, which was converted into a grain-market in 1284, covered with a roof supporting a corn-magazine and adorned with a highly revered statue of the Virgin

and another of the Archangel Michael. In 1336 it was resolved to erect a 'Palatium', containing an oratory below, and a corn-exchange above. The work was at length begun in 1350, in the Gothic style, and completed in 1412. The window-tracery is very beautiful. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via Calzajoli, (r.) St. Luke, by *Giovanni da Bologna*, 1602 (judges and notaries); Christ and St. Thomas, by *Andrea Verrocchio*, 1483 (guild of the merchants), in a niche by *Donatello* ('strikingly truthful in action and expression, though somewhat overlaid with drapery'); (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (guild of the cloth-dealers); a serious and powerful figure. — Then, farther to the left, on the S. side, (r.) St. John, by *Baccio da Montelupo*, 1515 (silk-weavers). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the interior of the church. — On the left, St. James, by *Ciuffagni* (furriers); St. Mark, by *Donatello*, 1413 (joiners; 'it would have been impossible' said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius, by *Nanni di Banco* (farriers); St. Stephen, by *Lorenzo Ghiberti* (woollen-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew, by *Ghiberti* and *Michelozzo*, 1420 (money-changers); above the last, two charming statuettes (the Annunciation) by *Niccolò d'Arezzo* (ca. 1400). — On the N. side, (r.) St. George by *Donatello* (armourers), a cast of the original figure, now in the National Museum (p. 430); below, a fine relief of St. George by *Donatello*; then four saints by *Nanni di Banco* (bricklayers, carpenters, smiths, and masons); (l.) St. Philip, by the same (shoemakers); St. Peter, by *Donatello* (youthful work), 1408 (butchers).

In the INTERIOR (entrance on the W. side in the morning), which consists of a double nave, divided by two pillars, to the right, the fine \**High Altar (Canopy)*, a celebrated work of *Andrea Orcagna*, in marble and precious stones, with numerous reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working image of the Virgin. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and Assumption, on the back. On the altar is a Madonna by *Bernardo Daddi* (1346).

Behind Or San Michele is the old *Guildhouse of the Wool-Combers*, with their emblem the lamb.

Opposite Or San Michele, on the right, is the *Oratorio of S. Carlo Borromeo* (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

The broad street to the left leads to the busy PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5), the oldest piazza in the town, named by the Lombards 'Forum Regis' and known at a later date as the *Mercato Vecchio*. On the N. side is the *Loggia del Pesce*, by Vasari. Down to 1882 this was the site of the principal market for meat, vegetables, and fish (comp. p. 450), and it was much enlarged in 1890. The centre of the piazza is occupied by a bronze *Equestrian Statue of Victor Emmanuel II.* (1890), designed by *Emilio Zocchi*. — In the vicinity is the *Ghetto*, or former Jewish quarter, which is now closed. It is intended to rebuild the entire quarter as far as the Via Tornabuoni.

The Via Calzajoli is terminated by the PIAZZA DEL DUOMO

(Pl. F, 4), in which rise the *Cathedral* and the *Baptistery*, and of which the W. part is called the *Piazza di S. Giovanni* after the latter edifice.

On the left, at the end of the *Via Calzajoli*, is the *\*Bigallo* (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58, probably by *Orcagna*, for the 'Capitani di S. Maria della Misericordia' for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo'; it is now an orphan-asylum. Over the arcades (N.) are three small statues (Virgin and two saints) by *Alberto di Arnolfo* (1361), and two almost obliterated frescoes representing the foundation of the brotherhood (1445). The upper part of the loggia was restored by *Castelluzzi* in 1881-82. The chapel, now containing the archives of the asylum, contains a Madonna and two angels, by *Alberto di Arnolfo*, 1364. The room of the cashier is adorned with a fresco-painting of Charity, with a view of Florence, by *Giottino* (1342), and a triptych by *Taddeo Gaddi*.

Opposite the Bigallo is the *\*Battistero* (Pl. E, F, 4), or church of *S. Giovanni Battista*, originally the cathedral of Florence, an admirable octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation, and handsome cornices. The building, which was extolled by Dante ('mio bel S. Giovanni', *Inf. xix.*, 17), and is one of the finest specimens of the Tuscan-Romanesque style, was probably founded about 1100, while the exterior was finished at a later date. The interior is at present under restoration, but accessible. All children born in Florence are baptized here. — The three celebrated *\*\*Bronze Doors* were added in the 14th and 15th centuries.

The *FIRST DOOR*, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1336 after six years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures are full of vigorous life and simple charm. The bronze decorations at the sides are by *Vittorio Ghiberti*, the son of *Lorenzo* (1452-62); above is the Beheading of John the Baptist by *Vinc. Danti*, 1571.

The *SECOND DOOR* (N.) was executed in 1403-21 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of *Jacopo della Quercia*, *Niccolò d'Arezzo*, and *Brunelleschi* (comp. p. 431). *Donatello* and *Michelozzo* were probably among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ, the Apostles, and Fathers down to St. Augustine. They are quite equal to those of *Andrea Pisano* in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door, the *\*Preaching of St. John* by *Fr. Rustici*, 1511 (supposed to have been designed by *Leonardo da Vinci*).

The *\*THIRD DOOR*, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from scripture history: (1.) 1. Creation and Expulsion from Para-



disc; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that Michael Angelo pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the \*Baptism of Christ, by *Andrea Sansovino*, 1502; the angels by *Spinazzi* (18th cent.). The two porphyry columns were presented by the Pisans (in 1200) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans, and is preserved in their Campo Santo (p. 368).

In the \*Interior of the baptistery, below, are eight niches, each containing two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The whole arrangement shows that its builder was well acquainted with ancient forms, and seems to point to an earlier building, of which part of the triumphal arch in the choir is a relic. (Local tradition affirms that a temple of Mars originally occupied this site.) The dome (restored in 1889), 90 ft. in diameter, afforded Brunelleschi a model for that of the cathedral (see below). The choir-niche is adorned with mosaics by *Fra Jacopo* (1225), and the dome with others by *Andrea Tafi* (d. 1320), *Apollonio Greco*, and others (restored by *Baldovinetti*, 1492), which however are not visible except on very bright days. On the pavement are an early niello, with the zodiac and inscriptions, and mosaics with ornaments, 1371. The font is enriched with Pisan reliefs of 1371. To the right of the high-altar is the tomb (frequently imitated) of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, erected by Cosimo de' Medici; the recumbent bronze statue by *Donatello*, the figure of Faith by *Michelozzo*. On an altar to the left of Andrea Pisano's door is a statue of Mary Magdalen in wood, by *Donatello*, unpleasantly realistic in effect.

Opposite the N. side of the Baptistery is a column of speckled marble (cipollino), called the *Colonna di S. Zanobi*, erected to commemorate the removal of the relics of St. Zenobius in 1330. — To the W. of the Baptistery is the *Pal. Arcivescovile* (Pl. E, 4) or palace of the archbishop, with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of *S. Salvatore*. — (From this point through the Borgo S. Lorenzo to S. Lorenzo, see p. 447.)

The \*Cathedral (Pl. F, 4), *Il Duomo*, or *La Cattedrale di S. Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected in 1294-1462 on the site of the earlier church of St. Reparata. The first architect was *Arnolfo di Cambio*, who superintended the works down to his death in 1300. He was succeeded by *Giotto* (1334-36), who is said to have added the marble facing of the W. side. (A fresco in the Cappella degli Spagnuoli, p. 453, shows the form of the cathedral according to the original plan; another in the cloisters of St. Mark, 5th lunette to the right, p. 440, shows the old façade.) In 1357 the plan was expanded, and the nave with its spacious vaulting as well as the choir-apse were

begun from a design by *Francesco Talenti*. The exterior was also farther ornamented with marble in harmony with the original details. In 1366 a commission of 24 architects met to decide the form of the choir and the dome, and their plan (of 1367) has since been adhered to. The three apses were completed in 1407-21. On 19th August, 1418, was announced the public competition for the technical execution of the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-1434). The church was finally consecrated in 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building (larger than all previous churches in Italy, comp. p. 327) is 556 ft. in length and 342 ft. (across the transepts) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 422). The nave and aisles are adjoined, in place of a transept, by an octagonal domed space, with three polygonal apses. The unfinished façade of Arnolfo di Cambio was removed in 1588. The present façade, erected in 1875-87 from the design of *De Fabris*, is highly successful in its architectonic effect and decorative details (models by the various competitors are shown in the Opera del Duomo, p. 424).

Two of the modern bronze doors of the façade were designed by *Passaglia*, and a side-door by *Cassioi*. Above the first door on the S. side is a Madonna of the 14th century. The decoration of the second S. door is by *Piero di Giovanni Tedesco* (1398); the foliage with naked putti, foreshadowing the Renaissance spirit, and the Madonna between two angels, in the lunette, are by *Lorenzo di Giovanni d'Ambrogio* (1402). — The corresponding \*N. Door was executed by *Giovanni d'Ambrogio* and *Niccolò d'Arezzo*, 1408. The admirable \*Bas-relief of the glorified Madonna, over the door, is ascribed to *Nanni d'Antonio di Banco* (1414). On the adjoining pillars are two figures by *Donatello* (early works; 1406 and 1408). The mosaic is by *Domenico* and *Davide Ghirlandajo* (1496).

The Interior, though somewhat bare, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The choir is appropriately placed under the dome.

On the entrance-wall to the right, an equestrian portrait (in grisaille) of John Hawkwood (d. 1394), an English soldier-of-fortune who served the Republic in 1392 ('the first real general of modern times', according to Hallam), by *Paolo Uccello*; to the left, portrait of the condottiere Nic. Marrucci da Tolentino (d. 1434), by *Andrea del Castagno*. Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi*; at the sides, frescoes (angels) by *Santi di Tito*, restored in 1842. — The designs for the stained glass in the three windows were drawn by *Lor. Ghiberti*; the design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo* and *Francesco da Sangallo*.

RIGHT AISLE. Monument of *Filippo Brunelleschi* (d. 1446), with his portrait in marble, by his pupil *Buggiano*. Monument of *Giannozzo Manetti*, the statesman and scholar (d. 1459), by *Donatello*; to the left of the latter, Bust of Giotto by *Benedetto da Majano* (1490), with a fine inscription by *Angelo Poliziano*; (l.) on the pillar a fine receptacle for holy water of the 14th century. (r.) Monument of General *Pietro Farnese* (over the door), by *Agnolo Gaddi* and *Pesello* (1395); farther on, King *Hezekiah*, by *Nanni d'Antonio di Banco*. Bust of the learned *Marsilius Ficinus*, by *A. Ferrucci* (1521). Adjacent, over the door, the monument

of Antonio Orso, Bishop of Florence (d. 1336), by *Tino da Camaino* of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi*; opposite to it, St. James the Elder, by *Jacopo Sansovino* (1513).

RIGHT TRANSEPT: (r.) St. Philip, (l.) St. James the Younger, by *Giovanni dell' Opera*. Each of the four side-chapels is adorned with two saints, painted *al fresco* by *Bicci di Lorenzo* (1427). The stained-glass windows are from designs by *A. Gaddi*. — Over the door of the S. SACRISTY (*Sagrestia Vecchia*), a relief (Ascension) by *Luca della Robbia* (1446). In the sacristy, St. Michael, a painting by *Lor. di Credi* (1523), and two angels by *Luca della Robbia*. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Giuliano fell a victim, while attending mass in the choir.

In the E. part of NAVE (*Tribuna di S. Zanobi*), by the piers, statues of (r.) St. John, by *Benedetto da Rovezzano*, and (l.) St. Peter, by *Baccio Bandinelli*. The chapels contain the statues of the Evangelists, executed for the façade of the church in 1408-16. S. side: 1st Chapel: St. Luke, by *Nanni di Banco*; 2nd Chapel, \*St. John, by *Donatello*, an early work, in a bad light. In the chapels on the N., St. Matthew by *Ciuffagni*; St. Mark by *Niccolò d'Arezzo*. Below the altar of the chapel of St. Zenobius (in the middle) is a \*Reliquary containing the remains of the saint, in bronze, by *Lorenzo Ghiberti* (1440). The stained-glass windows are also from designs by *Ghiberti*. Behind the altar, the Last Supper on a golden ground, painted 'a tempera' by *Giovanni Balducci*.

The octagonal CHOIR occupies the space beneath the dome. Its marble screen, designed by *Giuliano di Baccio d'Agnolo*, and adorned with bas-reliefs of the apostles by *Bandinelli* (with the initials B. B. and date 1555) and his pupil *Giovanni dell' Opera*, was erected to replace the original wooden screen of Ghiberti. Behind the high-altar an unfinished group (*Pietà*) by *Michael Angelo* (late work). — The paintings in the octagonal dome, begun in 1572 by *Vasari*, and continued by *Federigo Zuccherò* (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin), and *Uccello* (Adoration of the Magi).

The bronze \*Door of the N. SACRISTY, originally entrusted to Donatello, was executed by *Luca della Robbia*, aided by *Maso di Bartolommeo* and *Michelozzo* (1446-67). In the central panels are Evangelists, fathers of the church, etc., surrounded by small portrait-heads. Above it a bas-relief in terracotta (Resurrection) by *Luca della Robbia* (about 1443). The intarsia work and frieze of children on the cabinets in this sacristy were executed from designs by *Giuliano* and *Benedetto da Majano*. Near the door, to the left, is a fine marble fountain.

LEFT TRANSEPT. Statues of St. Andrew and St. Thomas by *Andrea Ferrucci* (1512) and *Vinc. de' Rossi*. In the chapels, frescoes by *Bicci di Lorenzo*. The ten stained-glass windows are by *Lor. Ghiberti*. In the centre of the tribune is a round marble slab covered with wooden planks, placed here about the year 1450 by the celebrated mathematician *Paolo Toscanelli* of Florence for the purpose of making solar observations through a corresponding aperture in the dome. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars records.

LEFT AISLE. By the side-door is a \*Portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Statue of David by *Ciuffagni* (1434). Bust of the musician Antonio Squarcialupi by *Benedetto da Majano*. Then Arnolfo, with the design for the cathedral, a medallion in high relief by *Bartolini* (1843). \*Statue of Poggio Bracciolini, secretary of state, by *Donatello*, admirably individualised. Bust of the architect De Fabris (d. 1883; p. 421). On the first pillar, St. Zenobius, a picture by *Orcagna*.

THE ASCENT OF THE DOME (p. 421) is very interesting, both for the sake of obtaining an idea of its construction, and for the \*View (more

extensive than from the Campanile, see below). Entrance by a door in the right aisle (open 7-12 in summer, 9-12 in winter; adm. 50 c.); easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The **\*Campanile**, or bell-tower, begun by *Giotto* in 1334-6, carried on after his death by *Andrea Pisano* and *Franc. Talenti*, and completed in 1387, a square structure 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The **\*Windows**, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the first three of which are by *Donatello* (John the Baptist; **\*David**, the celebrated 'Zuccone' or bald-head; and **\*Jeremiah**), and the fourth (Obadiah) by his pupil *Rosso* (1420). On the E. side are Habakkuk and Abraham's Offering, by *Donatello* (the last work partly by *Rosso*), and two patriarchs by *Niccolò d'Arezzo* (?). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are **\*Bas-reliefs**; those on the W., S., and E. sides having been designed by *Giotto*, and executed partly by him and partly by *Andrea Pisano*, and those on the N. designed and executed by *Luca della Robbia* (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (**\*Creation of Eve**, **\*Adam and Eve at work**, **Dwellers in tents**, **Astronomer**, **\*Rider**, **Weaving**, **Navigation**, **\*Agriculture**, etc.), while the liberal arts are represented by figures of *Phidias*, *Apelles*, *Donatus*, *Orpheus*, *Plato*, *Aristotle*, *Ptolemy*, *Euclid*, and a musician.

'The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of Giotto'. — Ruskin's *'Seven Lamps of Architecture'*.

The campanile is ascended by a good staircase of 414 steps (fee 1/2-1 fr.). Beautiful VIEW from the top, embracing the city, the valley in which it lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the piers on which, according to Giotto's plan, it was proposed to raise a spire of 100 ft.

Opposite the S. side of the Campanile is the **Oratory of the Misericordia** (Pl. F, 4), belonging to the order of brothers of charity founded in 1244, who are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. It contains a terracotta relief by *Andrea della Robbia* at the altar; in a side-room on the right, statues of the Virgin and St. Sebastian by *Benedetto da Majano*, and a painting, the Plague of 1348, by *Lodovico da Cigoli*.

Adjacent to the E. is the *Canonry (Casa dei Canonici)*, erected in 1827 by *Gaetano Baccani*; at the portal are the statues of Arnolfo di Cambio and Filippo Brunelleschi, both by *Luigi*



*Pampaloni* (1830). — Into the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

The *Via del Proconsolo* then leads to the S. to the Piazza S. Firenze (Museo Nazionale; see p. 429). — In the piazza of the Cathedral, farther on, at the corner of the *Via dell' Oriolo*, is the *Palazzo Riccardi*, formerly *Guadagni*. — [In the *Via dell' Oriolo*, immediately to the right, is the handsome new *National Bank* by *Cipolla*.]

Opposite the choir of the cathedral is situated the *Opera del Duomo* (Pl. F, 4; No. 24, entrance in the court). Here was opened in 1891 the \**Cathedral Museum*, or *Museo di S. Maria del Fiore*, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 394). Lists of the works of art are supplied for the use of visitors. Catalogue  $\frac{1}{2}$  fr.

GROUND-FLOOR. In the vestibule, a bust of Brunelleschi, after his death-mask. Above the door (left), God the Father between two angels, a fine coloured relief in the style of *Luca della Robbia* (ca. 1450). — The hall contains numerous architectural fragments; also, 40. Figure of the Madonna, by a master of the *Pisan School* (13th cent.); 51. (by the staircase), Etruscan relief. — On the staircase are reliefs from the choir-screen of the cathedral, by *Baccio Bandinelli* and *Giovanni dell'Opera*.

FIRST FLOOR. In the large hall, on the end-walls (71 to the right, and 72 to the left), are the \**Singing Galleries* (*Cantorie*) from the cathedral, with the celebrated reliefs of children by *Luca della Robbia* (1431-40) and *Donatello* (begun in 1433), taken down in 1688 and put together again, with additions, in 1890. The naïve charm of childhood has probably never been better expressed than in the ten clearly and beautifully arranged \*\*Groups of singing and dancing boys and girls by *Luca della Robbia*, which are equally attractive for their truth and naturalness and for their grace of movement and form. The four \*Reliefs of dancing Genii by *Donatello* are full of vigour and expression, but meant to be seen from a distance. In their exuberant vigour, they present a very significant specimen of the master's work. — Also on the right end-wall: 108. Intarsia Tablet, representing St. Zenobius between two deacons, by *Giuliano da Majano* (from the New Sacristy in the Cathedral, p. 422). — On the left side-wall: *De Fabris*, Model for the façade of the Cathedral; 77. Relief of the Madonna, by *Agostino di Duccio*. On the back-wall are two frames with Byzantine miniatures (11th cent.). — On the right side-wall: 92, 93. Christ and St. Reparata, marble statuettes by *Andrea Pisano*; 94. Madonna, a relief by *Portigiani*; 95, 96. Annunciation, group by *Niccolò d'Arezzo*. — \*97. Massive *Silver Altar* from the Baptistery, with twelve reliefs from the history of John the Baptist. The front was executed in 1366-1402, while the statue of the Baptist was added by *Michelozzo* in 1451. The four side-



reliefs, including the fine Birth of John, by *Ant. Pollajuolo*, and his Death, by *Verrocchio*, date from 1477-80. On this altar, 98. Silver Cross by *A. Pollajuolo* and *Betto di Franc. Betti* (1457-59). Above is *Barabina's* cartoon for the mosaic on the façade of the cathedral. Farther on, 105, 106. Two side-reliefs from *Luca della Robbia's* cantoria (p. 424); 100, 101. Woven altar-hanging and easuble, Venetian works of the 16th century.

The LAST ROOM contains models for the dome of the Cathedral, including *Brunelleschi's* model for the lantern. On the back-wall, 131. Drawing (16th cent.) of the original façade of the Cathedral, destroyed in 1588 (comp. p. 421); 128-130, 132-135. Models for the façade of the Cathedral, all from the end of the 16th or beginning of the 17th cent.; numerous modern designs for the present façade.

The Via dei Servi and SS. Annunziata, see pp. 437, 438; the Via Ricasoli, the Accademia delle Belle Arti, and S. Marco, see pp. 440, 441; the Via Cavour, and the Palazzo Riccardi, see pp. 445, 446.

The Via Bufalini, which lies a little to the E. of the Piazza del Duomo, passes the small piazza of *S. Maria Nuova* (Pl. G, 4, 5), with the large **Ospedale di S. Maria Nuova**, founded by Folco Portinari, the father of Dante's Beatrice, and the church of S. Egidio, with a portico by *Buontalenti*. Above the door is a terracotta relief of the Coronation of the Virgin, by *Bicci di Lorenzo* (1424). The façade is also embellished with two frescoes of the 15th century. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a ciborium with a door by *Ghiberti*. — Opposite the church, on the groundfloor of No. 29, which once contained *Lorenzo Ghiberti's* studio, is exhibited the small *Picture Gallery* of the hospital (adm., see p. 394; key kept by the porter, opposite, at the entrance to the hospital, No. 1).

VESTIBULE: \*A. *Verrocchio*, Madonna in relief (terracotta). — LARGE ROOM: \*48-50. *Hugo van der Goes* (d. 1485), Adoration of the Child, and four saints; on the wings, the family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and saints; this is the masterpiece of this early Flemish master. Opposite, 20. *A. Orcagna* (?), St. Matthew; 22. *Raffaellino dei Capponi*, Madonna and saints, with the donors; 23. *Botticelli*, Madonna. — II. ROOM: \*71. *Fra Bartolommeo* and *Mariotto Albertinelli*, Last Judgment (damaged; the adjoining copy shows the details); 72. *Albertinelli*, Annunciation; 63. *Sogliani*, Assumption; 64. *Fra Angelico da Fiesole*, Madonna and Child with four saints; 65. *Cosimo Rosselli*, Madonna and Christ.

The Casa di Ricceri (Pl. H, 4), in the Via della Pergola, which skirts the E. side of the Spedale S. Maria Nuova, No. 59, was once occupied by *Benvenuto Cellini*.

From the Via della Pergola the Via degli Alfani leads to the N.W. to the church of *S. Maria degli Angioli* (Pl. G, 4), the cloisters of which contain frescoes by *Andrea del Castagno*, and to the *Palazzo Giugni*, built by *Ammanati* in 1560, with a fine court.

To the S.E. of the Via della Pergola, and parallel to it, runs the Via di Pinti, in which is situated the church of **S. Maria Madalena de' Pazzi** (Pl. H, 5). The cloisters in front of the church were

designed by *Giuliano da Sangallo* (1479); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by *Cosimo Rosselli*; the richly decorated chapel of the high-altar is by *C. Ferri*, the altarpiece by *Luca Giordano*. — In the adjacent *Via della Colonna*, No. 1, is the entrance to the chapter-house of the monastery belonging to the church, with a large \*Fresco by *Perugino* (Christ on the Cross, date about 1500, the most worthy representation of the Saviour by this master). Adm., see p. 394.

The *Via di Pinti* ends at the *Porta a Pinti* (Pl. I, 4) just outside of which is the *Protestant Cemetery*, with the graves of Mrs. E. B. Browning, W. S. Landor, Arthur Clough, Theodore Parker, etc.

The *VIA DELLA COLONNA* connects the new *Piazza d'Azeglio* (Pl. I, 5), which is laid out in promenades, and the *Piazza dell' Annunziata* (p. 438). At No. 31 is the exhibition of the *Società delle Belle Arti* (open daily, 10-4; 50c.).

In the *Palazzo della Crocetta* (Pl. H, 4), *Via della Colonna* 26, are the \**Museo Archeologico* and the *COLLECTION OF TAPESTRY* (director, Cav. Milani; adm., p. 393). Most of the objects have an explanatory label. The antique bronzes hitherto in the *Uffizi Gallery* are now also being transferred hither; and numerous other alterations are in progress or contemplation.

On the *GROUND-FLOOR* are weapons, ornaments, and other interesting articles found in the tombs at *Vetulonia*.

On the *FIRST FLOOR* to the left is the *Egyptian Collection*, to the right the *Etruscan Collection*.

*Egyptian Museum* (catalogue for general use, by *Schiaparelli*, in the second hall). I. *HALL OF THE GODS*. At the door, Small ensigns, used in battle; sacrificial table. — 1st Case to the left of the entrance: Mummies of ibises, hawks, and cats, and religious implements. 2nd case: Images of sacred animals. In the other cases are statuettes of gods. — In the centre: the Goddess *Hathor* suckling King *Horemheb*, a statue from *Thebes* (15th cent. B.C.), found in the ruins of the temple of *Isis* near *S. Maria sopra Minerva* at *Rome*. To the left of the exit, mummy of an ape; to the right, fragment of a statue of the god *Bes*, in limestone.

II. *HALL OF INSCRIPTIONS*. To the left, by the walls: Sepulchral reliefs from the ancient empire. — Beside the columns: Statues of the high-priest *Ptahmes* from *Memphis* (15th cent. B.C.). — In the centre: Limestone sarcophagus and various remains of frescoes. By the walls, Sepulchral reliefs and inscriptions (16th to 6th cent. B.C.); in the case by the entrance-wall, reliefs with representations of animals; on the opposite wall: Funeral rites; Artisans (16th cent. B.C.); *Seti I.* receiving the necklace from the goddess *Hathor* (14th cent. B.C.); from the same tomb, Coloured relief of *Ma*, the goddess of truth; fragment of a relief, with four scribes (16th cent.). — In the case by the window: Wooden statuettes of two slave-girls baking bread (*Memphis*, ca. 3500 B.C.). — At the door (right), the minister *Uahabra*, fragment of a statue from *Saïs* (6th cent. B.C.; found near *S. Maria sopra Minerva* at *Rome*).

III. *LARGE HALL OF MUMMIES*. Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. Sarcophagus of the nurse of an *Ethiopian princess* (7th cent. B.C.). — No. 22. of the papyri contains a representation of the judgment of the dead. — To the left of the entrance is a cabinet with ornaments from mummies. — We now pass through the door to the left, at the opposite end of the room, into —

IV. SMALL HALL OF MUMMIES (with painted mummy-cases), and —

V. ALEXANDRIAN HALL (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases: Mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. — We now retrace our steps through Rooms III and II, and enter —

VI. HALL OF SEPULCHRAL AND DOMESTIC OBJECTS. By the entrance-wall: Vessels from the most ancient tombs of Memphis and Thebes; remains of eggs, fruit, etc. — Window-wall: Vessels of metal and glass (the latter imported). — Exit-wall: Alabaster vessels bearing the names of kings (c. 3000 B.C.); painted vessels. — Last Wall: Chairs, baskets, etc. — In the middle: Rings, keys, remains of enamelled vessels, remains of plants, etc.

VII. ROOM OF THE CHARIOT. The \*War Chariot in the middle of this room, found in a Theban tomb of the 14th cent. B.C., is the only ancient specimen that has come down to us. — Entrance-wall: Textile goods, baskets, harps. — Exit-wall: Weapons, etc. — Last Wall: Bast shoes, ornaments, mirrors, comb, vase with black pigment for the eyebrows. — The door in front leads to the —

Etruscan Museum (no catalogue). HALL I. Etruscan pottery of black clay (bucchero) from the earliest times to the 5th cent. B.C. The decoration of the room is after a tomb in Chiusi.

HALL II (beyond the Vase Room, see below). Metal-work. In the centre, Etruscan bronzes and Greek vases from a tomb near Chiusi (c. 400 B.C.). — *Cases I & II.* Candelabra, handles, etc. — *Case III.* Iron weapons. *Case IV.* \*42. Silver situla, 60. Bird-cage, both from Chiusi. *Cases V-VII.* Weapons: early Etruscan shield; 26. Bow-stretcher; 27. Mace, with spikes. *Cases VIII-XII.* Implements and vessels of the 4th-3rd cent. B.C., chiefly from the Necropolis of Tarquinia. *Cases XIV-XV.* Objects for the toilet and the gymnasium. — Under the window are Etruscan mirrors.

IV. HALL OF THE BRONZES. In the centre: \*Chimæra, a fine work of the 4th cent. B.C., discovered at Arezzo in 1554. — In the corners: \*Minerva (lower half restored) found at Arezzo in 1541; \*Statue of an orator, found near the Trasimene Lake in 1566. — In *Cases I & II* are statuettes arranged in chronological order from the 7th cent. B.C. till the Roman period. — *Case V.* Mirrors. — In the glass-case in front of Case V are objects in ivory and bone: \*Pygmy and crane (probably Greek); \*Bacchus and Silenus. — At the window: \*1. Portrait-bust of the Roman period; \*2. Bacchus; 3. Jupiter; 5. Minerva (Umbrian); 7. Warrior (Sardinian); 16, \*17. Warriors, after figures in the pediment sculptures of the temple of Ægina; 22. Vertumnus, found at Fossombrone. — At the other window: \*Situla from Bolsena, with a fine relief of the Return of Bacchus to Olympus (c. 3rd cent. B.C.). — We now retrace our steps and enter —

IV. VASE ROOM. *Cases I-III.* Vases (in I very early Italian, II after Asiatic models, III early Corinthian). — Hence we pass to the left into —

CORRIDOR VI. \*Greek painted vases from the 6th to the 3rd cent. B.C. *Cases V-XII.* Attic and Chalcidian vases with black figures. — *Cases XIII-XVIII.* Beautiful Attic vases with red figures. — *Cases XIX-XXI.* South-Italian vases. — *Cases XXIII-XXXVIII.* Reproductions of native manufactures. — In the centre, the \*François Vase (so called after its first possessor), a work of the 7th or 6th cent. B.C. It is decorated with (first section) the Calydonian Hunt, Theseus and the Minotaur; (2nd section) Lapithæ and Centaurs, Funeral games in honour of Patroclus; (3rd section) Marriage of Peleus and Thetis, Dionysus and Hephestus in Olympus; (5th section) Figures of animals; (on the handle) Fight for the body of Achilles; (at the foot) Battle of pygmies and cranes.

HALL VI (to the Gallery of Tapestry, see p. 428). *Cases XXII-XXIII.* Polychrome vases from S. Italy. — *Cases XXIV-XXVIII.* Etrusco-Campanian vessels. — We now return into the Corridor (V) and pass through the first door on the left into —

HALL VII, which contains \*Glass, gold ornaments, and coins. — The second door to the left admits to —

HALL VIII, with Cinerary Urns, some in the shape of houses (a very fine specimen on the left, above the stone tomb-door), some in the shape of human beings, while later examples take the form of a couch, with a figure of the deceased on the lid. In the centre: \*Clay Sarcophagi from Chiusi, with abundant traces of painting; head of a warrior from Orvieto (5th cent. B.C.); archaic stele from Fiesole, sarcophagus of tufa from Orvieto.

LAST HALL. \*Cinerary Urns with mythological designs. In the centre: \*Alabaster Sarcophagus from Corneto, with a painting of a battle of Amazons.

Ascending the staircase from Hall VII to the second floor, we enter the GALLERIA DEGLI ARAZZI (admission, see p. 393; excellent catalogue, 1 fr.).

The first rooms contain ancient woven and embroidered stuffs of the 14th (Coronation of the Virgin) and 15th cent., and fine specimens of velvet, gold-brocade, and damask of the 16th, 17th, and 18th centuries. — Then come the Arazzi, the produce of the Florentine tapestry-factory which was founded under Cosimo I. by Nicoloas Karcher and Jan van Roost of Brussels, and which prospered and fell with the house of Medici. The word Arazzi, like the English Arras, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry-manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by *Bronzino* (Nos. 117, 122, 123), *Salviati* (Nos. 111, 118-120), *Bacciacca* (Nos. 13-19, 20-23), *Allori* (Nos. 26, 28, 33, 49), *Stradano*, *Pocetti*, and others. The imitation of painting in tapestry was raised to its height in the 17th cent. by *Pierre Fevère* of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 24, 25, 31, 37, 39-43, 92, 99, 112-116, 124, History of Esther, 75-80). The manufactory was closed in 1737. — Here also are some German tapestries of the 15th cent. (David and Bathsheba, 60-65), and some from the Netherlands of the 15th (No. 66) and 16th cent. (Nos. 71-74, 88-90, Henry II. and Catharine de' Medici, 67-69).

The adjoining Piazza and church of *SS. Annunziata*, see p. 438.

In the Via di Pintì, No. 62, farther N., is the *Palazzo Panciatichi-Ximenes* (Pl. H, I, 4), erected by Giuliano da Sangallo in 1490, and restored in the 17th cent. by Silvani. It contains a collection of Japanese porcelain, of weapons, and of pictures (no adm.)

From the Piazza d'Azeglio (p. 426) to *S. Ambrogio* and *S. Croce*, see pp. 437-433.

### c. From the Piazza della Signoria to S. Croce and the Piazza d'Azeglio.

Quitting the Piazza della Signoria (p. 400), we follow the *Via de' Gondi* to the right, which leads us to the PIAZZA S. FIRENZE (Pl. F, 5), with the church of that name. No. 1 in this Piazza is the *Palazzo Gondi*, begun in 1490 by Giuliano da Sangallo, and enlarged in 1874 by Poggi, with a rustica façade and a handsome court. In one of the rooms on the first floor is a marble chimney-piece, with a relief by G. da Sangallo. — From this point the VIA DEL PROCONSOLO (Pl. F, 5) diverges to the Piazza del Duomo.

Immediately on the right in the Via Proconsolo, No. 2, rises the Gothic *Palazzo del Podestà*, commonly known as \**Il Bargello* (Pl. F, 5), begun in 1255, and from 1261 the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged

by fire and water during the riots of the 14th cent., but was afterwards restored and strengthened. From 1574 down to 1859 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added in 1332) and the extension towards the E. are of rough, unhewn stone. Between 1859 and 1865 the imposing structure was judiciously restored and fitted up for the **\*\*National Museum** (*Museo Nazionale*), illustrative of the mediæval and modern history of Italian culture and art. It contains several admirable Renaissance bronzes and marbles (comp. p.1). Admission, see p. 394; new catalogue in preparation. The most important works are labelled with the masters' names.

The **GROUND FLOOR** contains a valuable collection of weapons formerly in the possession of the Medici, comprising many pieces of great worth and beauty. To the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenni*; in the middle cabinet, wheel-lock muskets inlaid with ivory; in the last cabinet, helmet and shield of Francis I. of France, of Milanese workmanship. The adjoining room in the tower contains armour and a Turkish saddle.

We then enter the picturesque **COURT**, embellished with the armorial bearings of former Podestà's, and forming with its fine colonnades and flight of steps an eloquent picture of the spirit of the 14th century. The walls under the colonnades are painted with the armorial bearings of the different quarters of the town. On the S. side: *Baccio Bandinelli*, Adam and Eve (1551); *Michael Angelo*, Dying Adonis with the boar; *Giov. da Bologna*, Virtue triumphant (1570); *Michael Angelo*, 'Victory', an old man fettered by a youth, unfinished, destined for the monument of Julius II. at Rome. — Opposite the tower-room is a vestibule with a few sculptures, architectural fragments, etc. Beyond is a somewhat lower room. On the left wall: *Benedetto da Rovezzano*, Five reliefs (1506) from the history of St. Giovanni Gualberto (p. 480); opposite: Leda with the swan, after *Michael Angelo*; Holy Family, relief by *Pierino da Vinci* (a nephew of Leonardo; ca. 1550); \**Michael Angelo*, Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Jac. Galli (about 1496-98); Mask of a satyr, gap-toothed, attributed erroneously to *Michael Angelo*; \**Michael Angelo*, Madonna with the Child and St. John the Baptist, an unfinished relief, unique among his youthful works for its calm beauty. By the back-wall is a chimney-piece by *Benedetto da Rovezzano*. Beside it, to the left, *Michael Angelo*, Bust of Brutus, a very late work of the master, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence).

The **STAIRCASE**, halfway up which is a triumphal arch, ascends to the —

**First Floor.** The vestibule, known as **VERONE**, contains five bells, the oldest dating from 1184 and another cast by *Bartolom-*



*meo Pisano* in 1248. — I. SALOON. This room now contains the chief works of *Donatello*, partly originals and partly casts. By the end-wall to the left, the 'Marzocco' (p. 401). In the centre, Cast of the equestrian statue of Gattamelata at Padua (p. 227). In front, to the right, Bronze figure of a genius trampling on a snake (the so-called 'Amor'); on the wall behind, David, characterized by a youthful, awkward consciousness of victory (1416), recalling the St. George (see below). Adjacent, to the right, bust of a boy, perhaps by *Desiderio da Settignano*. To the left, \*David, a slender and youthful figure in bronze, of great charm and noble bearing. By the wall, S. Giovannino (*i. e.* the Baptist as a child), an alto-relief. To the right, Coloured \*\*Bust of Niccolò da Uzzano, a masterly and strikingly lifelike work. Farther on, to the right, Marble statue of the Baptist, a pendant to that of the Magdalen in the Baptistery (p. 420). — In a niche in the back-wall: \*\*\*St. George, by *Donatello*, a chivalrous figure breathing cheerful and courageous youth, posted firmly and defiantly, with a huge shield and simple armour (1416; brought hither from Or San Michele, p. 417, in 1892). — The casts of *Donatello's* other works indicate their provenience by labels.

II. SALOON: valuable tapestries and fabrics on the walls.

III. SALOON: \*Carrand Collection, left to the Museum in 1889.

On the entrance-wall, paintings of the Umbrian and Siennese schools. By the first window to the right, *Hugo van der Goes* (?), Madonna, a small picture. 1st Case, Bronzes of the Renaissance. 217. *Bonacolsi*, Cybele; 221. *Venetian School*, Fortuna; \*226. *Giov. da Bologna*, Architecture; 254, 258, 259. Venetian candelabra. By the 2nd window, Diptychs of the *Burgundian School*. 2nd Case: Enamels, implements, and other small articles. Next Case: Carved ivory, chiefly Romanesque. Last Case: wood-carvings, \*Enamels, etc. On the walls are tapestry and tiles. — Beneath a coloured relief of the Madonna with a worshipping Podestà, is the entrance to the —

IV. SALOON, originally a chapel, afterwards for centuries a dingy prison, adorned with sadly damaged frescoes, ascribed to *Giotto*, but probably executed after the fire in 1337 by his pupils.

Opposite us: *Paradise*, with a portrait of Dante as a youth (to the right), restored in 1850, when the whitewash which covered it was removed. To the right and left, below, Madonna and St. Jerome. Over the door, the Infernal Regions. On the side-walls, the history of St. Mary of Egypt and Mary Magdalen.

This saloon also contains valuable niellos (including the famous Pax of *Finiguerra*, with a relief of the coronation of the Virgin), enamels, goldsmith's work, etc. Also choir-stalls of 1493, and an inlaid choir-desk (1498). On the right wall, coloured relief of the Madonna, probably by the *Master of the Pellegrini Chapel* (p. 208). — The SIDE-ROOM, to the right, contains fine specimens of weaving and embroidery and handsome ecclesiastical vestments.

V. SALOON. Chiefly carvings in ivory. In the first cabinet, below, crozier of the 13th cent.; two triptychs of the 14th cent.; early-Christian ring, with the Adoration of the Magi; \*Madonna of the 15th cent., consular diptychs; Byzantine casket and comb of the 15th

cent; Oriental powder-horn; statuettes of the 17-18th centuries. Then, cabinets with fine crystal of the 16th cent., ivory vessels, and goldsmiths' work. At the end-wall, works in amber. By the window, two ivory saddles of the 14th century. (The door to the left in this saloon leads to the second floor, see below.)

VI. SALOON (and the VII.): Bronzes. In the centre: \**Andrea Verrocchio*, David, attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head, but not so dignified either in bearing or form as Donatello's David in Room I. Entrance-wall: Reliquary of SS. Protus and Hyacinthus, by *Lor. Ghiberti* (1428); *Bertoldo*, Ancient battle-scene in relief; in the case, imitations of antique and Renaissance statuettes and (below, to the right) Hercules and Antæus by *Ant. Pollajuolo*. Exit-wall: By the window, 19. Portrait-head by *Donatello*. Beside it, \**Abraham's Sacrifice* by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, specimens produced in their competition for the execution of the gates of the Baptistery (p. 419). The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the lambs, are also in positions of over-strained activity. In technical execution Ghiberti is superior. — Between the two last, a Crucifixion, by *Agostino di Duccio* (?), and a small \*Frieze of children with the drunken Silenus, by *Bertoldo*. Adjacent, to the left, 25. Portrait bust of a nun, by *Donatello* (?); below, a recumbent figure of Marino Soccino in bronze (1428), by *Lor. Vecchietta* of Siena. In the opposite wall: Crucifixion, a partially gilded relief. The case contains fountain-figures and statuettes of the school of *Giovanni da Bologna*.

VII. SALOON: In the centre: \**Giov. da Bologna*, Mercury, a bold but thoroughly successful work, executed in 1598 for a fountain at the Villa Medici in Rome. — Two handsome candelabra. — By the entrance-wall: Relief of a dog, by *Benvenuto Cellini* (under glass-shade). — Left side: \*Bust of Michael Angelo (once the property of his servant); two cabinets with imitations of ancient and Renaissance statuettes. Between them, Colossal bust of the Grand-Duke Cosimo I. in bronze, by *Benvenuto Cellini* (1546); the models in \*Wax (1545) and bronze for that master's Perseus somewhat differing from it), and an alto-relief of Perseus and Andromeda (comp. p. 402). Then, Serpent-worship, a relief by *Vinc. Danti*. The cabinets by this and the following wall contain portraits of the 15th cent. and other admirable small reliefs. — We now return through the 5th Saloon and ascend to the —

Second Floor. I. Room. By the walls, a Pietà by *D. Ghirlandajo*; fine coffers. Glazed terracotta reliefs by *Luca*, *Andrea*, and

*Giovanni della Robbia*. Most of the earlier works, by *Luca* and *Andrea*, are white upon a blue ground; the later works by *Giovanni* and others are sometimes entirely coloured. — II. Room (right). Continuation of the Della Robbia Works. By the end-wall to the right, Four \*Madonnas by *Luca*. On the entrance-wall: Adoration of the Holy Child (dated 1521) and an Annunciation by *Giovanni*; Bust of a child, and three Madonnas by *Andrea*, one of the latter with a fine sandstone pedestal in the style of Donatello. Farther on, near the exit, a round relief of the Madonna, in which the flesh parts are left unglazed. In the centre is a collection of fine Majolica, chiefly from the celebrated manufactories of Urbino, Gubbio, and Faenza (16th cent.).

In the III. Room (tower-room) are Florantine tapestries, a collection of dies, fine glass vessels, etc. — We now return to Room I and pass to the left into the —

IV. Room: chiefly works in marble. By the entrance-wall, Angel with a musical instrument, a statue by *Orcagna* (?); two portrait-busts in terracotta by *Ant. Pollajuolo* and *Benedetto da Majano* (?). On the right wall, *Andrea Verrocchio*, tomb-relief of the wife of Fr. Tornabuoni, who died in her confinement (1477); above, relief-portraits of Federigo da Montefeltro (r.), his wife Battista Sforza (r.), and Galeazzo Sforza (l.). By the left wall, Bust of Pietro Mellini, by *Benedetto da Majano* (1474); Bust of Matteo Palmieri, by *Antonio Rossellino* (1468).

V. Room: Works in marble. In the centre: *Benedetto da Majano*, John the Baptist (1481); *Jac. Sansovino*, Bacchus (injured by fire), from the master's early Florentine period. *Michael Angelo*, Statue of Apollo (unfinished), begun in 1530 for Baccio Valori. By the entrance-wall, Relief of the Madonna, \*Busts of Piero (1453) and Giovanni di Cosimo de' Medici, Bust of Rinaldo della Luna (1461), all by *Mino da Fiesole*. Opposite the windows, *Andrea Verrocchio*, \*Madonna and Child, and Portrait-bust of a girl with a rose; *Matteo Civitali*, Faith, Ecce Homo; *Ant. Rossellino*, Mary adoring the Child, and John the Baptist when a boy (1477). — End-wall: in the corners, *Luca della Robbia*, Delivery and Crucifixion of St. Peter (1438); *North Italian School*, Labours of Hercules; Busts of Giuliano de' Medici and of Giovanni delle Bande Nere (p. 447). — Window-wall: Coronation of an emperor, a relief of the 13th cent. (the crown and the hands of the bishop restored in plaster).

From the IV. Room we proceed to the right to the VI. Room, which contains a valuable assortment of seals, and French Gohelins of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of La Badia (Pl. F, 5, entrance in the passage, to the left), founded by Willa, the mother of the Tuscan Margrave Hugo, who died about 1000 A.D. The present building was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built by *Arnolfo*

*di Cambio* in 1285) except the termination of the choir, and thus destroyed a number of frescoes by Giotto, Masaccio, and others.

The door next the Bargello is by *Benedetto da Rovezzano* (?), 1495; in the lunette a relief by *Benedetto Buglioni*. In the INTERIOR, to the right (opposite the entrance), a \**Madonna* and saints, in the right transept, Monument of *Bernardo Giugni* (1466), and in the left transept, that of the Margrave *Hugo* (1481), all by *Mino da Fiesole*. In a chapel to the left of the last, \**Madonna* appearing to *St. Bernard*, by *Filippino Lippi* (1480), an early work and the most beautiful painting of the master. The beautiful wooden ceiling of the church is by *Segaloni*. — The graceful CAMPANILE (1330) also deserves inspection. — The MONASTERY COURT contains remains of monuments of the old noblesse (with whom this was a favourite church in Dante's time) and unimportant frescoes of the 15th century. — In the second passage to the right of the church is a chapel containing a fine picture of the 14th century.

Following the *Via Ghibellina* from the Bargello, we reach a building on the right, part of which is occupied by the *Teatro Pagliano* (Pl. F, G, 6). At the entrance to it (No. 83 in the street), a lunette of the first flight of steps is adorned with a *Fresco* of the middle of the 14th cent., representing the 'Expulsion of the Duke of Athens (p. 396) from Florence on the festival of *St. Anne*, 1343', interesting on account of the view it contains of the *Palazzo Vecchio*. The lunette, which is closed, is opened on application to the custodian of the theatre (50 c.). — From the Bargello the *Via del Proconsolo* leads to the *Piazza del Duomo* (p. 418), passing on the right (No. 10) the \**Palazzo De Rast*, formerly *Quaratesi* (Pl. F, 5), by *Brunelleschi*, with a handsome court; at the corners are the armorial bearings of the *Pazzi*, to which it once belonged, by *Donatello*. A little farther on is the *Palazzo Nonfinito* (Pl. F, 5), in the baroque style by *Buontalenti* (1592), now the telegraph-office. — Between these two palaces diverges the *Borgo degli Albizzi* (Pl. F, G, 5), containing the *Palazzo Altoviti* (No. 18), adorned with the busts of celebrated Florentines ('*I Visacci*', i.e. 'the caricatures'; 1570).

In the spacious PIAZZA S. CROCE (Pl. F, G, 6) rises Dante's Monument, by *Pazzi*, inaugurated with great solemnity on the 600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865, a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the *Divina Commedia*: the *Convito*, *Vita Nuova*, *De Vulgari Eloquentia*, *De Monarchia*. Round the pedestal below are the arms of the principal cities of Italy. — To the right is the *Palazzo dell' Antella*, with a façade decorated with frescoes which were executed in 1620 within the short space of 27 days by *Giovanni da S. Giovanni* and other masters. To the W. is the *Palazzo Serristori*, a graceful structure by *Baccio d'Agnolo*.

The church of \**S. Croce* (Pl. G, 6), a cruciform edifice borne by columns, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the

exception of the unattractive façade, which was executed in 1857-63 by *Niccolo Matas*, at the expense of Mr. Francis Sloane (d. 1871), from the old design said to be by *Cronaca*. The tower has been well restored. Over the central door is a basrelief (Raising of the Cross), by *Dupré*. The interior, consisting of nave and aisles 130 yds. in length, and each 9 yds. in width and 65 ft. in height, with a transept 14 yds. in width, and open roof, rests on 14 octagonal piers placed at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of Florence, and its interest is greatly increased by the frescoes of *Giotto* and his successors *Taddeo Gaddi*, *Maso di Banco*, *Giovanni da Milano*, *Agnolo Gaddi*, etc. (best light in the morning). In 1566 *Giorgio Vasari*, by order of Cosimo I., made several alterations on the altars, which however hardly accord with the simple dignity of the interior.

**ENTRANCE WALL.** Over the central door are a window filled with stained glass (Descent from the Cross) from drawings ascribed to *Lorenzo Ghiberti*, and a bronze statue of St. Louis by *Donatello*.

**RIGHT AISLE.** On the right, beyond the first altar, \*Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570 after *Vasari's* design, the bust by *Battista Lorenzi*, the fine figure of Architecture by *Giovanni dell' Opera*, Painting and Sculpture by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the "Madonna del Latte", by *Rossellino*, above the tombstone of Francesco Neri. — Beyond the second altar, Monument to Dante (interred at Ravenna, p. 347), with the inscription "Onorate l'altissimo poeta!", by *Stefano Ricci*, erected in 1829. — Alfieri (d. 1803), by *Canova* (erected at the expense of the Countess of Albany). — \*Marble pulpit, by the pillar to the left, by *Benedetto da Majano*, described as 'the most beautiful pulpit in Italy'. The five reliefs represent the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. — *Macchiavelli* (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto nomini nullum par elogium'. — *Lanzi* (d. 1810), the writer on art. — *Benedetto de' Cavalcanti*; above it is a fresco by *Piero Pollajuolo*, representing John the Baptist and St. Francis. Adjacent is an Annunciation, an early relief by *Donatello*; above, four charming Putti. — \*Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino from his birthplace, by *Bern. Rossellino*, one of the first of the large Renaissance tombs, afterwards so frequently imitated. — In the floor is a temporary memorial slab marking the tomb of Gioacchino Rossini (d. 1868), the composer, whose remains were brought from Paris.

**RIGHT TRANSEPT.** At the corner: Monument of Principe Neri Corsini (d. 1859), by *O. Fantacchiotti*. — The CHAPEL OF THE CASTELLANI, or DEL S. SACRAMENTO (1st on the right) is adorned with frescoes on the right from the lives of St. Nicholas and John the Baptist, on the left from those of SS. John Evang. and Anthony by *Agnolo Gaddi*; on the right and left SS. Francis and Bernard, life-size, by the *della Robbia*; on the left, the \*Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giovannozzi*, the two angels and the bas-relief (Faith, Hope, and Charity) by *Santarelli*. — Farther on, CAPPELLA BARONCELLI, now *Giugni*, with frescoes from the life of the Virgin, the principal work of *Taddeo Gaddi*. Over the altar a Pietà in marble by *Bandinelli* ('forms without significance and of poorest composition' according to Burckhardt). On the right a statue of the Madonna by *Vincenzo Perugino*. Above these is the Madonna della Cintola, a fresco by *Bastiano Mainardi*. To the right of the entrance to this chapel is a Gothic monument of 1327.

The door of the corridor leading to the sacristy is next reached. At the



end of the corridor is the CAPPELLA MEDICI, erected by *Michelozzo* for *Cosimo Pater Patriæ*. By the right wall are a marble ciborium, by *Mino da Fiesole*, and a relief of the Madonna, of the *School of Donatello*. Above the door, \*Christ between two angels, on the left wall, Madonna (after *Verrocchio*), and Madonna with saints above the altar, all terracotta reliefs of the *School of the Robbia*. On the left wall also is a \*Coronation of the Virgin by *Giotto*: — Note the calm kindness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin . . . . Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of others; how grave yet how ardent are the saints, how admirably balanced the groups (*C. & C.*). — The SACRISTY (entrance by the handsome first door to the left in the corridor) contains frescoes (on the wall to the right, scenes from the Passion, by *Niccolò di Pietro Gerini*), large missals with ancient miniatures, and \*Cabinets and doors with fine intarsia work (15th cent.). — The CAPPELLA RINUCCINI (separated from the sacristy by a beautiful iron railing) is adorned with frescoes (scenes from the life of Mary Magdalen and Mary) by *Giovanni da Milano* (1365). — (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 436.)

The chapel to the right in the church on leaving the corridor contains frescoes of the time of Cimabue, representing the Contest of the Archangel Michael. — The 3rd chapel belongs to the Bonaparte family; monument (l.) of Carlotta Bonaparte (d. 1839) and (r.) that of Julia Clary-Bonaparte (d. 1845), by *Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi, containing \**Giotto's* principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered and extensively restored by G. Bianchi in 1853. In the CAPPELLA PERUZZI *Giotto* has portrayed the life of the two St. Johns: (to the left) Zacharias at the altar, \*Nativity of the Baptist (with a very fine figure of Elizabeth), \*Dancing of the daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drnsiana, and \*Ascension of the Evangelist, whose tomb his disciples find empty. The altar-piece, a Madonna with SS. Rochus and Sebastian, is ascribed to *Andrea del Sarto*. — In the CAPPELLA BARDI (the next), which Mr. Ruskin calls 'the most interesting and perfect little Gothic chapel in all Italy', *Giotto* depicts scenes from the life of St. Francis of Assisi: (to the right, above), Confirmation of the rules of his order by the Pope, \*St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from his father's house, He appears to St. Anthony at Arles, and his \*Burial (a masterpiece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of the four great Franciscan saints, St. Louis of France, St. Clara, St. Elisabeth of Hungary, and St. Louis of Toulouse. The altar-piece is a portrait of St. Francis, with twenty lateral pictures (13th cent.). For a farther discussion of the frescoes in this chapel the reader should turn to Nos. I & III of *Ruskin's* 'Mornings in Florence'.

The CHOR is adorned with \*Frescoes by *Agnolo Gaddi* (middle of the 14th cent.), from the legend of the Finding of the Cross; on the ceiling the Evangelists and saints. The high-altar was designed by *Vasari*.

LEFT TRANSEPT. In the 4TH CHAPEL: Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi*; over the altar Madonna with saints, a coloured relief in terracotta, by *Giovanni della Robbia*. — The 5TH CHAPEL (S. Silvestro) contains frescoes by *Maso di Banco*, Conversion of the Emp. Constantine and Miracles of St. Sylvester; Last Judgment

(freely retouched), above the sarcophagus of Uberto de' Bardi; Entombment, above the adjoining sarcophagus. — Above the altar of the central chapel, separated from the end of the transept by a railing, is a Crucifixion, an early work of *Donatello* (executed in competition with *Brunelleschi*, see p. 452), covered. — At the corner of the transept and left aisle are the monuments of the composer *L. Cherubini* (born at Florence 1760, d. 1842) and the engraver *Raphael Morghen* (d. 1833), both by *Fantacchiotti*. On the opposite pillar the monument of the celebrated architect *Leon Battista Alberti*, erected by the last of his family, a group by *Bartolini*, unfinished.

**LEFT AISLE.** \*Monument of *Carlo Marsuppini* (d. 1450), secretary of state, by *Desiderio da Settignano*, surpassing the tomb of his predecessor *Bruni* (p. 434) in wealth of ornament (east in South Kensington Museum). Model of a monument to *Donatello*. Near the entrance, monument of *Galileo Galilei* (d. 1642), by *G. B. Foggini*. Adjoining the entrance is the monument of the savant *Gino Capponi*. — In the middle of the nave, near the choir, the marble tomb of *John Catrick*, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The **CLOISTERS**, erected by *Arnolfo di Cambio*, are now usually entered from the Piazza *S. Croce*, through a gate adjoining the church. They contain old monuments of the *Alamanni*, *Pazzi*, and della *Torre* families, as well as modern works by *Costoli*, *Sanlatterelli*, *Bartolini*, etc.; in the centre God the Father, a statue by *Bandinelli*. — Opposite the entrance from the Piazza is the \***CAPPELLA OF THE PAZZI** (the family which afterwards gave name to the famous conspiracy against the Medici), erected by *Brunelleschi* about 1420, with a handsome portal, the entablature of which, borne by six ancient columns, is interrupted by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The interior, roofed with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four Evangelists and twelve Apostles (below), are by *Luca della Robbia*. — To the right (on entering), on the other side of the cloisters, is the old **REFECTORY**, containing a Last Supper by a prominent pupil of *Giotto* (*Taddeo Gaddi*?); above, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of *SS. Francis and Louis*, by an inferior hand. An adjoining room contains the Miracle of *St. Francis* (multiplication of the loaves), a fresco by *Giovanni da S. Giovanni*. — The \***Second Cloisters**, by *Brunelleschi*, one of the finest colonnaded courts of the early Renaissance (entrance through the barracks in the Corso de' Tintori), are now, like the former Franciscan convent, used for military purposes (no admission).

Leaving the Piazza *S. Croce*, we proceed to the *S.* through the *Via de' Benci*, at the end of which, on the right, No. 1, is the *Palazzo Alberli* (once the residence of *Leon Batt. Alberti*; restored in 1850), and reach the *Ponte alle Grazie*, see p. 469.

A little to the *N.* of *S. Croce*, at the corner of the *Via Buonar-*

roti, Via Ghibellina 64, is the **Casa Buonarroti** (Pl. G, 6), the house of Michael Angelo. In the 17th cent. a descendant of his family founded here a collection of pictures and antiquities, which the last of the Buonarroti bequeathed to the city. This **GALLERIA BUONARROTI** merits a visit on account of two early paintings and the designs and other reminiscences of Michael Angelo (adm., see p. 393; catalogue 30 c.).

**ANTE-CHAMBER.** To the right, 16. *Imitator of Giorgione*, Conversation-piece; \*12. *Battle of the Lapithæ and Centaurs*, in relief, an early work by *Michael Angelo*, whose delight in bold movements, defiant attitudes, and the representation of vehement passion, is already apparent. Adjoining it, 10. the arm of a *Discus-thrower* (antique); above, 11. *Woman with a basket of fruit*, of the *School of the Robbia*; opposite, 1, 2. Portraits of Michael Angelo, the latter by *Marcello Venusti*, his pupil. 5. *Predella* representing the *Legend of St. Nicholas*, by *Pesellino* (early work). — To the left is —

**Room II**, with \*Drawings by *Michael Angelo*. In the lower frames on the walls and in the middle, *Architectural sketches*. The best drawings in the upper frames are: by the entrance, 1. *Head looking down*, in red chalk; in frame 9, *First design for the façade of S. Lorenzo* (p. 447); 12, 13. *Studies for the Last Judgment in the Sistine Chapel*; \*15. *Madonna with the Infant Christ* (partly executed in colours). — We return through **Room I** to —

**Room III.** By the window-wall: 20. *Statue of Michael Angelo* in a sitting posture, executed by *Ant. Novelli*, in 1620; on the walls scenes from the great master's life, and on the ceiling similar scenes and allegories by the artists of the 16th century. Exit-wall: *Madonna and saints* by *Jacopo da Empoli*, of which Michael Angelo is said to have drawn the design. — **Room IV.** *Family pictures*.

**Room V** (chapel): \*72. *Madonna and Child*, a bas-relief in marble, another early work of *Michael Angelo*; 71. *Cast of a Descent from the Cross*; 79. *Bronze bust of Michael Angelo*, by *Ricciarelli*. — **Room VI.** *Archives of MSS. of Michael Angelo* and clay models and autographs of the master (to the left 1, and to the right 10, \*Models of the David). In the last room is some majolica.

Above the door of No. 93, *Via dell' Agnolo*, the next street parallel to the *Via Ghibellina*, is a *Madonna* by *Luca della Robbia* (an early work).

Farther to the N.E., in the *Piazza S. Ambrogio*, is the church of **S. Ambrogio** (Pl. H, 6). In the interior, on the right, 2nd and 3rd chapels, pictures of the school of *Spinello Aretino*; to the left in the choir, a *Tabernacle* by *Mino da Fiesole* (1482) and a large fresco by *Cosimo Rosselli* (satisfactory light only in the morning).

The *Via S. Ambrogio*, on the left side of which is a handsome new *Synagogue* (*Tempio Israelitico*; Pl. H, 5), leads to the *Piazza d'Azeglio* (see pp. 428, 426).

d. From the *Piazza del Duomo* to **SS. Annunziata** and **S. Marco**, returning by the *Via Cavour*.

Leaving the *Piazza del Duomo* (p. 418) by the *VIA DE' SERVI* (Pl. F, G, 4), we pass the *Palazzo Fiaschi* (No. 10) on the right (fine windows) and the *Palazzo Buturlin* (No. 15) on the left, the latter, with its handsome court and modern painting, erected by *Domenico*, son of *Baccio d'Agnolo*. We then reach the —

\*PIAZZA DELL' ANNUNZIATA (Pl. G, 3, 4), at the left corner of which is the *Palazzo Riccardi-Mannelli*, a brick edifice with ornamentation in stone of Fiesole, erected by Buontalenti in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the *Equestrian Statue of the Grand-Duke Ferdinand I.*, by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.W. side of the piazza rises the \**Spedale degli Innocenti*, or *Foundling Hospital* (Pl. G, 4), begun in 1419 by *Brunelleschi*, continued by his pupil *Francesco della Luna*, and completed in 1451, at the expense of the Guild of Silk-workers. The medallions with charming \**Infants in swaddling clothes*, between the arches, are by *Andr. della Robbia*. 'The children are brought up entirely by goats; when the children cry, the goats come and give them suck' (*Hare*). — To the left in the court, over the door leading to the church of S. MARIA DEGLI INNOCENTI, is a good Annunciation by *Andrea della Robbia*. The Interior (restored in 1786) contains an altar-piece (covered), the \**Adoration of the Magi*, by *Domenico Ghirlandajo* (1488). On the right side of the court is the entrance to a small picture gallery (*Piero di Cosimo*, etc.). — Opposite the Spedale is the hall of the *Servi di S. Maria* brotherhood, erected from *Brunelleschi's* design by *Antonio da Sangallo the Elder* (1519).

The church of the \**Santissima Annunziata* (Pl. G, H, 3), founded in 1250, has since been frequently altered and redecorated. The handsome portico with its three doors was built by *Caccini* (1601), in accordance with the central arch by *Antonio da Sangallo* (1454). The door on the W. leads to the old Servite monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded in 1300, and restored in 1615, which contains a St. Sebastian by *Antonio Pollajuolo* (shown only by special permission of the family). Over the central door a mosaic by  *Davide Ghirlandajo*, representing the Annunciation.

The ANTERIOR COURT, which is first entered, was adorned in 1509-14 with \**Frescoes* by *Andrea del Sarto* and his pupils. (The frescoes are now protected from the weather by a glass colonnade, which may be entered.) On the right the Assumption, by *Rosso Fiorentino* (1517); Visitation, by *Pontormo* (1516); Nuptials of Mary, by *Franciabigio* (1513), damaged by the painter himself in his choler at its premature uncovering by some of the monks; \**Nativity of Mary*, by *Andrea del Sarto*, painted in 1514, and 'on the highest level ever reached in fresco'; \**Arrival of the Magi*, by the same master, executed with a still more running hand but with less chastened sentiment, the figures characterised by a self-confident swing (*C. & C.*; in the left foreground, portrait of the painter, in the right Sansovino). Farther on, left of the entrance, *Nativity*, by *Alessio Baldovinetti* (1460); Investiture of S. Filippo, by *Cosimo Rosselli* (1476). \**S. Filippo clothing the sick*, by *Andrea del Sarto*; monument with bust of *Andrea*, by *G. Caccini*; \**Gamblers struck by lightning while mocking S. Filippo*, by *Andrea del Sarto*; \**Cure of a possessed woman*, \**Dead man raised to life by the corpse of S. Filippo*, and *Miracles wrought by his*

robes, both by *Andrea del Sarto*. 'Carried away by his feeling for harmony of colour, and charmed whenever he could realize a vague and vaporous twilight of tone (see especially the Death of the Saint), *Andrea* was unable to combine that appearance with absolute neutral contrasts . . . but the balance was almost restored by the facility with which he obtained transparency, gay colours, and smoothness in the melting of tints into each other'. — C. & C.

The Interior, consisting of nave with transepts and two series of chapels, and covered with a dome, is adorned with a large ceiling-painting of the Assumption by *Ciro Ferri* (1670). The 1st chapel on the right contains frescoes by *Matteo Rosselli*. Over an altar to the left, in the S. transept, a Pictà by *Bandinelli*, who with his wife is buried under it. — The large ROTUNDA OF THE CHOIR (1444-1472), designed by *Leon Battista Alberti*, and adorned with frescoes by *Volterrano* (1683), is peculiar; though its effect has been somewhat marred by the later baroque decorations. It was built at the expense of *Lodovico Gonzaga* of Mantua. To the left at the entrance is the monument of *Angelo Marzi-Medici* by *Francesco da Sangallo* (1546). In the 2nd chapel on the right the Nuptials of St. Catharine by *Biliverti* (1606). The 5th chapel contains a crucifix and six reliefs from the Passion by *Giovanni da Bologna* and his pupil *Francavilla*, with the monument of the former; in the 7th chapel a Madonna with saints, by *Pietro Perugino*. In the 2nd chapel of the nave, after the choir is quitted: Assumption, by *Pietro Perugino*. In the 4th chapel, the Last Judgment, copied from Michael Angelo's picture in the Sistine by *Alessandro Allori*. Frescoes by the same. — The Cappella della Vergine Annunziata in the nave to the left of the entrance, covered with a kind of canopy, erected in 1448 by *Pagno di Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver and gold by the Medicis, contains a 'miraculous' and highly revered picture of the Virgin behind the altar, a fresco of the 13th century. Over the altar, the Saviour by *Andrea del Sarto* (1515).

A door in the N. transept leads to the Cloisters. Adjoining this door, on the outside, opposite the entrance from the street, is a \*Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition. Below it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters (Cappella di S. Luca), adorned with paintings by *G. Vasari*, *Pontormo*, and others, and containing the tomb of *Benv. Cellini*. In the Second Cloisters, to the left, is a terracotta statue of John the Baptist, by *Michelozzo*. Keys with the sacristan, who also opens the glass arcade in the anterior court.

The Via della Colonna leads hence to the Piazza Azeglio (p. 426).

To the N.W. of the Piazza dell' Annunziata the Via della Sapienza leads to the PIAZZA S. MARCO (Pl. G, 3), which is adorned with a bronze statue of *General Fanti*, by *Fedi*, erected in 1872. — On the N. side of this piazza rises S. Marco, a church without aisles, with a flat ceiling and a dome over the choir, erected in 1290, completely altered in the 16th cent., and provided with a new façade in 1780.

INTERIOR. Over the central door Christ, painted 'a tempera' on a gold ground, by *Giotto*. RIGHT WALL, 2nd altar: \*Madonna with saints, by *Fra Bartolommeo* (1509; injured); 3rd altar: Madonna and two saints, an early-Christian mosaic from Rome (modernized). — In the SACRISTY (erected by *Michelozzo*, 1437) a recumbent statue of St. Antoninus in bronze, by *Portigiani*. — Adjoining the choir on the left is the chapel of Prince Stanislaus Poniatowski (d. 1833). — Then the CHAPEL OF ST. ANTONINUS (who was once a monk in this monastery); architecture and statue of the saint by *Giovanni da Bologna*; the six statues of other saints are by *Francavilla*.



Frescoes, representing the burial of the saint, by *Passignani*. — This church contains the tombs of the celebrated scholar *Giovanni Pico della Mirandola*, the friend of Lorenzo de' Medici, who died in 1494 at the age of 31, and of the equally eminent *Angelus Politianus* (d. 1495), between the 2nd and 3rd altars of the left wall).

Adjacent to the church is the entrance to the once far-famed \***Monastery of S. Marco** (Pl. G, 3), now suppressed, and fitted up as the *Museo di S. Marco* (adm., see p. 394; catalogue 1½ fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436-43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards decorated by *Fra Giovanni Angelico da Fiesole* (b. 1387, d. 1455) with those charming \*Frescoes which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolommeo della Porta* (1475-1517) and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 400) were also once inmates of this monastery.

The CLOISTERS, which are entered immediately from the street, contain a fresco by *Poccetti* in the 5th lunette to the right of the entrance, showing the original uncompleted façade of the cathedral (comp. p. 420), and five other lunettes with frescoes by *Fra Angelico*: to the left of Poccetti's fresco, over the entrance to the 'foresteria', or apartments devoted to hospitality, \*'Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined': *C. & C.*); over the door of the refectory, \*Christ with the wound-prints, the head of elevated beauty and divine gentleness; over the door to the chapter-house (see below), St. Dominic with the scourge of nine thongs; opposite the entrance, \*Christ on the Cross, with St. Dominic; left, over the door to the sacristy, St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his hand on his mouth. — The second door in the wall opposite the entrance leads to the CHAPTER HOUSE, which contains a large \*Crucifixion Christ between the thieves, surrounded by a group of twenty saints, all life-size, with busts of seventeen Dominicans below, by *Fra Angelico*. — The door in the corner of the cloisters leads to the GREAT REFECTORY, one of the walls of which is adorned with the so-called \*Providenza (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by *Antonio Sogliani*. The door next to the chapter-house leads to the second monastery court (usually closed), in the passage to which, on the right, is the staircase to the upper floor. On the left, before the staircase is reached, is the SMALL REFECTORY, containing a \*Last Supper by *Dom. Ghirlandajo*.

UPPER FLOOR. The corridor and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico*, and partly by his pupils. In the CORRIDOR: \*Annunciation, and Christ on the Cross with St. Dominic. — In the CELLS: 3rd, Annunciation; 6th, Transfiguration; opposite, in the corridor, \*Madonna enthroned, with saints; 8. The two Mariæ at the Sepulchre; 9. \*Coronation of the Virgin, whose humble joy is beautifully depicted. The last cells on the left side of the adjoining passage were once occupied by *Savonarola*. In No. 12: Madonna by *Fra Bartolommeo*; below, bronze bust of *Savonarola*, and a relief by *Dupré*; on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery), by *Fra Bartolommeo*; by the wall to the right, bust of Benivieni by *Bastianini*, a self-taught artist (d. 1868); above, Madonna by *Fra Bartolommeo*. Cell No. 13 contains a portrait of *Savonarola* by *Fra Bartolommeo*, and autographs, No. 14 his crucifix and a copy of an old picture representing his execution (original at the Palazzo Corsini, p. 456). — We now return to the staircase, at the head of which are the cells

(No. 31) of *St. Antonine* (d. 1459), Archbishop of Florence. — Opposite is the **LIBRARY**, the first public library in Italy, built by *Michelozzo* in 1441 for Cosimo de' Medici, who presented it with 400 valuable MSS.; the glass-cases in the middle contain 82 ritual books from S. Marco and other convents and churches, with miniatures by *Fra Benedetto*, the brother of Angelico, and other celebrated artists of the 15th century. On the other side of this passage are **TWO CELLS** (Nos. 33, 34), near those of St. Antonine, and containing three small easel pictures by *Fra Angelico* (\**Madonna della Stella*, *Coronation of the Virgin*, and *Adoration of the Magi with the Annunciation*). The **LAST CELL** on the right, embellished with an \**Adoration of the Magi*, *al fresco*, by *Fra Angelico*, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antoninus and *Fra Angelico*; it contains his portrait by *Pontorno* and a terracotta bust of St. Antonine.

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, and established in part of this building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

On the E. side of the piazza lies the *Royale Istituto di Studj Superiori* (entr. Piazza S. Marco 2), the first floor of which contains the *Indian Museum*, founded by A. de Gubernatis (open free on Sun.; catalogue 60 c.), and the *Mineralogical and Geological Collections* belonging to the university. — This building is adjoined on the N. E. by the fine *Botanical Garden* of the University (Pl. H, 3; entr., Via Micheli 3), usually called the *Giardino de' Semplici*.

The Via Ricasoli leads from the S. angle of the Piazza di S. Marco to the Piazza del Duomo. No. 52 in this street is the entrance to the **Accademia delle Belle Arti** (Pl. G, 3), containing the \***GALLERIA ANTICA E MODERNA** (adm., see p. 393; catalogue in preparation). — This collection of ancient masters, which has been entirely re-arranged since 1892, contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room II, No. 103, etc.) and *Fra Angelico's* *Life of Christ* (Room VI, No. 233) are merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco-painting; the *Last Judgment* (Room VI, No. 266) and the *Descent from the Cross* (Room II, No. 166), however, afford a good idea of *Fra Angelico's* works. This collection also possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to *Fra Angelico* in his modes of thought (*Adoration of the Magi*; Room II, No. 165). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. The collection is chiefly important for the study of the Florentine art of the 15th century. The

excellont narrative-painter *Francesco Pesellino* (Room IV, No. 72) appears here as the heir of *Masaccio*, who is by no means well represented in this gallery (Room VI, No. 70). *Filippo Lippi's* Coronation of the Virgin (Room III, No. 62), with a portrait of himself, belongs to his later period. In this work the master obviously aims at sensuous beauty in his female forms; he departs from the strictly ecclesiastical style and borrows various effects from the province of sculpture. The want of repose caused by the desire to introduce technical novelties is apparent in *Sandro Botticelli's* Coronation of Mary (Room IV, No. 73); and *Verrocchio's* Baptism (Room IV, No. 71) shows the same tendency in a higher degree, while distantly recalling Leonardo's technical skill and sense of form. *Domenico Ghirlandajo*, another master of this school, was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (Room III, No. 66) is better preserved than the Nativity of Christ (Room II, No. 95). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of the old masters, is most instructive. *Lorenzo di Credi's* Nativity (Room V, No. 92) is not only a carefully executed, but also an impressive picture on account of its beauty of expression and symmetry of composition. Among *Fra Bartolommeo's* pictures, Mary appearing to St. Bernard (Room V, No. 97) is particularly worthy of notice, as it affords an insight into the master's method of painting. *Mariotto Albertinelli*, who is closely allied to Fra Bartolommeo, is well represented by a Trinity (Room II, No. 63); his Annunciation (No. 69) is no longer in its original condition. *Perugino's* pictures are greatly above the average merit of his works: in his Pietà (Room II, No. 56) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (57), admirable both in composition and execution, shows him at the zenith of his power.

ROOM I. Florentine works of the 14-15th cent., chiefly of the *School of Giotto*. — The door to the right leads to the Room of the Beato Angelico (No. VI). We go first straight on to the —

CUPOLA SALOON, in the centre of which stands the celebrated \*David ('Il Gigante') by *Michael Angelo*, shaped by the youthful artist in 1501-1504 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the Palazzo Vecchio (p. 400).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to

which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side conceals the pebble; next instant he will make the attack'. — *Springer*.

This room contains a collection of casts and photographs of the great master's works. The steps to the left lead hence to —

ROOM II, which is divided by screens into three sections, and contains works of the *Tuscan Schools* of the 13-18th centuries.

SECTION I. Works of the 13-15th centuries. To the left of the door: 102. *Cimabue*, Madonna and angels (13th cent.); \*103. *Giotto*, Madonna with angels; 104-115. *School of Giotto*, Scenes from the life of Christ; 117-126. *School of Giotto*, Scenes from the life of St. Francis; 127. *Agnolo Gaddi*, Madonna enthroned, with saints. End-wall (beyond the door): 134. *Ambrogio Lorenzetti*, Presentation in the Temple (1342). To the left of the entrance: 164. *Luca Signorelli*, Madonna with saints; below, predella with Last Supper, the Mount of Olives, and the Scourging of Christ. End-wall: *Sandro Botticelli*, 161. Daughter of Herodias with the head of the Baptist; 162. St. Augustine fluding an angel who wishes to drain the sea, altar-piece. In the middle: \*165. *Gentile da Fabriano*, Adoration of the Magi (the painter's masterpiece, 1423), with pleasant episodes in the background; \*166. *Fra Angelico*, Descent from the Cross; adjacent, to the right, 1. Portion of a chest (15th cent.), with the representation of a wedding (Adimari-Ricasoli), of historical interest. — SECTION II. Works of the 15-16th centuries. To the left: 168. *Fra Bartolommeo*, Christ and saints (chiefly frescoes); the monk's head in the centre is especially fine. *Albertinelli*, 167. Madonna enthroned, with saints, 169. Annunciation (1510); 172. *Fra Bartolommeo*, Savonarola in the character of St. Peter Martyr; 179. *Ang. Bronzino*, Portrait of Duke Cosimo I. In the middle: 195. *Dom. Ghirlandajo*, Adoration of the Shepherds (1485). — SECTION III. Works of the 16-18th centuries. To the left: 198. *Al. Allori*, Annunciation; 207. *Cristof. Allori*, Adoration of the Magi.

We now return to the Cupola Saloon and pass through the first door to the right into the —

III. ROOM OF PERUGINO. To the left of the entrance: *Perugino*, \*57. Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominicus, and Bernard, brought from Vallombrosa (1500); \*56. *Pietà* (early work); 55. *Fra Filippo Lippi*, Madonna with four saints; 54. *Filippino Lippi*, St. Jerome; 53. *Perugino*, Christ on the Mt. of Olives; opposite, \*66. *Dom. Ghirlandajo*, Madonna with angels and saints, with predella (No. 67); 65. *Luca Signorelli*, Crucifixion and Mary Magdalen (striking in its expression of absolute despair), perhaps executed by his pupils. \*62. *Fra Filippo Lippi*, Coronation of the Virgin, one of the master's best works; the monk



below to the right, with the inscription 'is perfectit opus', is a portrait of the painter himself. Below, predella with three saints. 63. *Alberlinelli*, Trinity (1500); 64. *Andrea del Sarlo*, Two angels. — The Perugino Room is adjoined by the —

BOTTICELLI ROOMS (IV, V). — IV. ROOM. To the right of the entrance, 70. *Masaccio*, Madonna with St. Anna and angels (injured); 71. *Andrea Verrocchio*, Baptism of Christ (much injured) said to have been finished by *Leonardo da Vinci*, who perhaps painted the two angels to the left; 72. *Franc. Pesellino*, Predella with the Nativity, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Anthony; 73. *Sandro Botticelli*, Coronation of the Virgin, with predella (No. 74); 76. *Andrea del Sarlo*, Four Saints with predella (No. 77) representing scenes from their lives; 75. *Andrea del Sarlo*, Christ; 78. *Perugino*, The Crucifixion; 79. *Fra Filippo Lippi*, Adoration of the Holy Child. \*80. *Sandro Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, Flora with a personification of Fertility and a god of wind. 82. *Fra Filippo Lippi*, Adoration of the Child; 81. *Pacchiarotto*, Visitation. — V. ROOM. To the right of the entrance: 98. Descent from the Cross, the design and upper half by *Filippino Lippi*, the lower half by *Pietro Perugino*; opposite, 84. *Sandro Botticelli* (? more probably *School of Verrocchio*), Tobias with the three angels; 85. *Sandro Botticelli*, Madonna enthroned, with six saints; 86. *Fra Filippo Lippi*, Predella with legendary scenes; 88. *Sandro Botticelli*, Madonna with six saints; 92. *Lor. di Credi*, Nativity, carefully painted, especially the landscape in the foreground; 89, 93. *Filippino Lippi* (not *Andrea del Castagno*), Mary Magdalen and John the Baptist; 91. *Andrea del Castagno*, St. Jerome; 94. *Lor. di Credi*, Adoration of the Holy Child; 97. *Fra Barlolommeo*, Apparition of the Virgin to St. Bernard, a youthful work with a beautiful landscape. — We now return through the Cupola Saloon to the first room and turn to the left into the —

VI. ROOM OF THE BEATO ANGELICO. To the right: 227. *Fra Angelico*, Madonna and saints; 233-237, 252-254. *Fra Angelico*, Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); by the pillar, 243. *Fra Angelico*, History of SS. Cosmas and Damian. Above, \*241, 242. *Perugino*, Portraits of two monks of Vallombrosa (p. 480); farther on, above, 249. *Fra Angelico*, Pietà; beside the door, to the left, \*266. *Fra Angelico*, Last Judgment (the representation of the blessed, to the left, full of grace and feeling).

The adjoining Room VII contains a number of cartoons by eminent masters, among them \*Figures of saints by *Fra Barlolommeo* (1, 3, 6, 22).

A staircase in the vestibule to the right ascends to the first floor, on which is the GALLERY OF MODERN PICTURES, few of which are worthy of mention. — 1st R.: 19. *Morgari*, Death of Raphael (1880); 17. *P. Benvenuti*,



Hector chiding Paris; 25. *Cassoli*, Battle of Legnano. — 2nd R.: 39. *Ussi*, Expulsion of the Duke of Athens from Florence (1860); 53. *Ademollo*, Battle of Solferino in 1859 (1865). — 3rd R.: 70. *Castagnola*, Filippo Lippi and the nun Buti (1864); 82. *Bezzuoli*, Entry of Charles VIII. of France into Florence; 88. *Sabatelli*, Murder of Buondelmonte. — 4th R.: 101. *Cortese*, Pontine Marshes near Terracina (1865); 107-113. *Signorini*, Popular festival at Florence. — 5th R.: 122. *Fattori*, Episode after the battle of Magenta. — 6th R.: 161. *Giovacchino Toma*, Shower of ashes at Naples (1880); 138. *Segoni*, Finding of Catiline's body; 148. *Fattori*, John the Baptist before Herod; 157. *A. Pasini*, Caravan in the desert (1864).

No. 54 in the Via Ricasoli is the entrance to the Court of the Academy, where a statue of St. Matthew, begun by *Michael Angelo*, as one of the Twelve Apostles he was to supply for the cathedral (1503), is preserved by the rear wall.

The same building (entrance in the Via Alfani, No. 82) contains the celebrated manufactory of Florentine Mosaics (founded in the middle of the 16th cent.), containing a collection of the materials used and of finished works, open daily, 10-4 (adm. 50 c., Sun. free).

The wide VIA CAVOUR (Pl. G, 3), formerly *Via Larga*, runs along the N.W. side of the Piazza di S. Marco. In this street, at the corner of the Via degli Arazzieri, stands the *Casino di Livia*, a small but tasteful structure by Buontalenti (?).

Adjacent is the *Casino Mediceo* (No. 63, Pl. G 2, 3; now a court of law), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens, where Lorenzo il Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see p. 446). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Francesco Granacci, Giuliano Bugiardini, A. Sansovino, P. Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, Via Cavour 69, on the same side of the street, are the former cloisters of the barefooted monks, or Recollets, the *Chiostro dello Scalzo* (Pl. G, 2), an elegant court of the early Renaissance, surrounded with colonnades and adorned with admirable \*Frescoes in grisaille from the history of John the Baptist, with allegorical figures and rich ornamentation, by *Andrea del Sarto* and *Franciabigio* (1515-26). Admission, see p. 393.

On the right: 1. Allegorical figure of Faith (1520); 2. The Angel appearing to Zacharias (1526); 3. Visitation (1524); 4. Nativity of the Baptist (1526); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, 1518-19). — 7. Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1509); 8. Allegorical figure of Love (1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515); 11. John baptising (1517); 12. John made prisoner (1517); 13. Dance of Salome; 14. Death of John; 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last four painted in 1523). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*. For example, in the Sermon of John, the Pharisee in the long robe to the right and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E., we traverse the *Via Micheli* to the left, and enter the *Via S. Gallo*, No. 74 in which, a corner house, is the *\*Palazzo Nencini*, formerly the *Palazzo Pandolfini* (Pl. H, 2), erected after 1516 by Giov. Franc. da Sangallo, from the designs of Raphael. In the same street, at the corner of the *Via S. Apollonia*, is the old **Convent of S. Apollonia** (Pl. F, G, 3), entered from *Via 27 Aprile* No. 1 (*'Cenacolo di S. Apollonia'*), and containing a small picture-gallery (adm., see p. 393).

In the anteroom are paintings of the 15th century. — The 2nd Room contains several works by *Andrea del Castagno*: to the right, Last Supper (fresco); above, Crucifixion; to the right, Entombment; to the left, Resurrection. On the other walls are frescoes (about 1450), transferred to canvas (previously in the *Villa Pandolfini* at Legnaja), of nine portrait-figures: Filippo Scolari, surnamed Pippo Spano, i.e. 'Obergespan' or supreme count of Temesvar, the conqueror of the Turks; Farinata degli Uberti, leader of the Ghibellines; Nic. Acciajuoli, mentioned on p. 473; the Cumæan Sibyl; Esther; Tomyris; Dante; Petrarch; and Boccaccio.

Returning by the *VIA CAVOUR* from the *Piazza di S. Marco* to the *Piazza del Duomo*, we pass first, on the right (No. 45), the *Biblioteca Marucelliana* (Pl. G, 3; adm., see p. 393), founded in 1703 by *Francesco Marucelli*, and containing 120,000 vols. and a fine collection of engravings (catalogue); then, on the left, the *Palazzo Panciatichi* (Pl. F, 4), built about 1700 by *Carlo Fontana*, with a relief of the Madonna by *Desiderio da Settignano* at the corner.

Opposite the Pal. Panciatichi stands the old palace of the Medici, generally called after its later owners the *\*Palazzo Riccardi* (Pl. F, 3, 4), which has been in possession of the government since 1814 and is now occupied by the prefecture. It was erected about 1430 under Cosimo Pater Patriæ by *Michelozzo*, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on 1. Jan., 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, and Alessandro de' Medici (comp. p. 397) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the Grand-Duke Ferdinand II. to the Riccardi family, who extended it considerably in 1714, enclosing within its precincts the *Strada del Traditore*, where on 7th Jan., 1537, Duke Alessandro was assassinated by Lorenzino de' Medici. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to the COURT, surrounded by arcades, ancient busts, Gothic statues with ancient heads, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the corner to the left, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, an ancestor of the family who was Gonfaloniere in 1299. The relief-medallions above the arcades, copied from antique gems, are by *Donatello*. — The passage to the SECOND COURT contains ancient busts.

The staircase to the right leads to a Gallery, with frescoes by *Luca Giordano* (1632), and to the private CHAPEL of the Medici (adm., see p. 393), embellished with \*Frescoes by *Benozzo Gozzoli*, painted about 1459-63, representing the journey of the Magi, with numerous portraits of the Medici. Benozzo shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — C. & C. — On the window-walls are charming \*Angels in the garden of heaven, of admirable design. — Fee 1/2 fr.

At the back of the palace, Via Ginori 4 (Pl. F, 3), is the entrance to the BIBLIOTECA RICCARDIANA and the archives. The Library, founded by the Riccardi family, and purchased by the state in 1812, comprises 28,000 vols. and 3800 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs, etc. Admission, see p. 393.

The short Via Gori separates the S.W. façade of the Palazzo Riccardi from the church of **S. Giovannino degli Scolopi** (belonging to the Padri delle Scuole Pie; Pl. F, 4), erected in 1352, remodelled in 1580 by *B. Ammanati*, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The church contains frescoes and pictures by *Allori*, *Bronzino*, *Santi di Tito*, etc. — The VIA DE' GINORI to the W. behind the Pal. Riccardi contains several fine old houses, among which mention may be made of No. 13, the *Palazzo Ginori* (Pl. F, 3), built by *Baccio d'Agnolo* for the Taddei family, with whom Raphael resided for some time.

### e. From the Piazza del Duomo to S. Lorenzo and S. Maria Novella.

From the entrance of the *Via Cerretani*, which leads straight from the Piazza S. Giovanni (p. 419) to S. Maria Novella, the Borgo S. Lorenzo diverges to the right, and reaches the PIAZZA S. LORENZO (Pl. F, 4). To the left in this square is the church of S. Lorenzo, and at its N. end a statue of *Giovanni delle Bande Nere*, by *Bandinelli*, on a pedestal with reliefs referring to Giovanni's victories. — The *Via de' Ginori* (see above) diverges here.

\***S. Lorenzo** (Pl. E, F, 3, 4), founded in 390 and consecrated by St. Ambrose in 393, is one of the most ancient churches in Italy. In 1423 it was burned down, and since 1425 re-erected by the Medici and seven other families from the designs of *Filippo Brunelleschi*, who restored the form of the early Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added low chapels resembling recesses on each side. Over the columns (14 in number, and two pillars) he replaced the ancient architrave which had been removed in the middle ages, and which now support the fine projecting arches. The cupola, which rests upon the cross without the interposition of a drum, is not part of Brunelleschi's

work. — The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the New Sacristy (p. 449), and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 437).

At the end of the RIGHT AISLE is the Monument of the painter Benvenuti (d. 1844). — Bas-reliefs on the two pulpits by *Donatello* and his pupils *Bertoldo* and *Bellano*. — RIGHT TRANSEPT, on the altar, a marble tabernacle by *Desiderio da Settignano*. — At the foot of the steps leading to the CHOIR is the simple tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funereal pomp. The Signoria honoured his memory by passing a decree which gave him the title of 'Pater Patriæ'. *Donatello* is buried in the same vault. — In the 2nd chapel to the left of the choir the monument of a Countess Moltke Ferrari-Corbelli, by *Dupré*, 1864. — The square \*OLD SACRISTY, erected by *Filippo Brunelleschi*, is covered with a polygonal dome, the projection with the altar having a small flat dome. The plastic \*Decoration is by *Donatello*: above the bronze doors, which are adorned with reliefs, are two saints, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the spandrels, scenes from the life of John the Baptist (all in stucco). *Donatello* also executed the beautiful terracotta bust of St. Lawrence on the left side, and the marble monument of Giovanni Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, beneath the table in the centre. To the left of the entrance, the simple and tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea Verrocchio* (1472); Lorenzo and Giuliano are also interred here. In the small chamber, to the left, is a fountain also attributed by Vasari to *Verrocchio*. — In the 2nd chapel, an \*Annunciation, by *Fra Filippo Lippi*. — In the LEFT AISLE the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. Adjacent is a \*Cantoria by *Donatello* and *Bertoldo*. — The adjoining door leads to the cloisters and the library (see below).

The Cloisters, immediately adjoining the church, are attributed to *Brunelleschi*. In accordance with an old custom the cloisters are a refuge for homeless cats, which are fed here daily at noon. To the right, by the church-door, is a statue of Paolo Giovio, the historian, by *Francesco da Sangallo* (1560). Adjacent is the entrance to the Biblioteca Laurenziana (Pl. E, F, 4; adm., see p. 393; gratuities forbidden), a library founded by Cosimo the Elder in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1524 from the design of *Michael Angelo*, the portico was built by him (very effective in spite of several eccentricities), and the staircase (which was also designed by *Michael Angelo*) was completed in 1571 by *Vasari*; the rotunda containing the Bibl. Delciana, was erected in 1841, from *Pasquale Poccianti's* design.

The wooden ceiling of the Library was executed by *Tasso* and *Carota*, from *Michael Angelo's* designs (after 1529?). The latter also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Pliny of the 10th or 11th cent. (from the Ashburnham Collection); Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 6th or 7th cent., carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of

Roman Law almost entirely hinges. Most important MS. of Æschylus, and best MS. of Cicero's *Epistolæ ad Familiares*. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. and letters of Dante. Decamerone of Boecaccio. MSS. of Alfieri. MSS. of Napoleon I. Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels; maps of Ptolemy; miniatures, etc. Catalogues by Assemann (Oriental MSS.) and Bandini, continued by Furia.

To S. Lorenzo belong also the New Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the PIAZZA MADONNA (Pl. E, 3; adm., see p. 394) at the back of the church, nearly opposite the Via Faenza. From the vestibule we ascend a flight of steps to the left, and reach first the chapel of the princes, and then the new sacristy (on the left).

THE CHAPEL OF THE PRINCES (*Cappella dei Principi*), the burial-chapel of the grand-dukes of the Medici family, was constructed in 1604 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici*.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable mosaics in stone. The paintings in the dome (Creation, Fall, Death of Abel, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti* (1828-38). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1574) to Cosimo III. (d. 1723; comp. p. 357). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in stone-mosaic. A new floor is being laid. — A sum of 22 million lire (about 880,000*l.*) was expended by the Medici family on the construction and decoration of this chapel.

The **New Sacristy** (*Sagrestia Nuova*; admission, see p. 394; 50 c.), built by *Michael Angelo* for Pope Clement VII. (*Giulio de' Medici*) in 1523-29, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, niches, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled (monuments to Cosimo the Elder, Lorenzo the Magnificent, Popes Leo X. and Clement VII., and to the younger *Giuliano* and *Lorenzo de' Medici*) have been confined to the monuments of the two members of the family who had last died, *Giuliano de' Medici* (d. 1516), created Duc de Nemours by the King of France and *Lorenzo de' Medici* (d. 1519), who became Duke of Urbino under Leo X. The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the MONUMENT OF GIULIANO DE' MEDICI, who is represented as General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the statues of Day and Night, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:



*La Notte, che tu vedi in sì dolci atti*

*Dormire, fu da un Angelo scolpita  
In questo sasso, e perchè dorme ha  
vita;*

*Destala, se no'l credi, e parleralti.*

Tis Night, in deepest slumber; all  
can see

She sleeps (for Angelo divine did give  
This stone a soul), and, since she  
sleeps, must live.

You doubt it? Wake her, she will  
speak to thee.

Michael Angelo, in allusion to the suppression of political liberty (see p. 449), answered:

*Grato m' è'l sonno e più l'esser di  
sasso;*

*Mentre che'l danno e la vergogna dura*

*Non veder, non sentir m' è gran ven-  
lura;*

*Però non mi destar; deh! parla basso!*

Ah! glad am I to sleep in stone,  
while woe

And dire disgrace rage unprovoked  
near —

A happy chance to neither see nor  
hear.

So wake me not! When passing,  
whisper low.

Opposite is the MONUMENT OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il pensiero*); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1537, with "Statues of Evening and Dawn (*Crepusculo e Aurora*). The original significance which Michael Angelo meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test. — The remaining statues in the chapel, an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damianus (l.) by *Raffaello da Montelupo*, and St. Cosmas (r.) by *Fra Giovanni Angiolo da Montorsoli* (who also assisted Michael Angelo in 1533 on the statue of Giuliano), were also originally intended for the mausoleum.

Several streets issue from the little Piazza Madonna (p. 449). The *Via dell' Ariento*, running N., contains the *Mercato Centrale* (Pl. E, F, 3), constructed from a design by Mengoni (p. 122) in 1882. [In the *Via Nazionale*, opposite the beginning of the *Via dell' Ariento*, is a large group of the Madonna and saints by *Giovanni della Robbia*, 1522.] The *Via Faenza* (see below) also runs to the N. The *Via del Melarancio* leads W. to the *Piazza dell' Unità Italiana* (Pl. E, 3) which is embellished with a monument to the Tuscans who fell in the struggle for unity, to S. Maria Novella (p. 451) and to the railway-station. The *Via del Giglio* leads S.W. directly to S. Maria Novella. From the *Via dei Conti*, which runs S., the *Via della Forca* branches off almost at once (see p. 451).

In the *Via Faenza*, on the left, stands the little Gothic church of S. Jacopo in Campo Corbolini (Pl. E, 3), founded in 1206, with a colonnaded fore-court and funeral monuments of the 13th and 14th centuries. Farther on to the right, between No. 56 and 58, is the former refectory of the convent of S. Onofrio (Pl. E, 2), with the so-called "Cenacolo di Fuligno", a large fresco of the Last Supper,

by a pupil of *Perugino* (1505; adm., see p. 393). — The *Via Faenza* ends at the *Viale Fil. Strozzi*, opposite the *Fortezza S. Giovanni Battista*, now the *Fortezza da Basso* (Pl. E, F, 1), built under *Cosimo I.*

In the *Via della Forca* (see p. 450; Pl. E, 4) stands the **Palazzo Martelli**. On the first floor, above the staircase, is a family coat-of-arms by *Donatello*. The small picture-gallery contains marble statues of David and John the Baptist by *Donatello*, a bust of a child attributed to the same artist, and also several good paintings, among them the *Conspiracy of Catiline* by *Salvator Rosa* (No. 2) and a portrait of a woman by *Paolo Veronese* (42; fee  $\frac{1}{2}$ -1 fr.). — On the house opposite is an excellent relief of the *Madonna* by *Mino da Fiesole*.

The **PIAZZA DI S. MARIA NOVELLA** (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The principal of these, instituted in the reign of *Cosimo I.* in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, called *Prasina* (green), *Russata* (red), *Veneta* (blue), and *Alba* (white), resembling those of the ancients. Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by *Giov. da Bologna*, served as goals. — The *Loggia di S. Paolo*, an arcade opposite the church, erected in 1451 from *Brunelleschi's* design, is adorned with good terracottas by *Andrea della Robbia*, the best of which is a relief of the meeting of St. Francis and St. Dominic. — The canopy at the corner of the *Via della Scala* is by *Franc. Fiorentino*, a pupil of *Lorenzo Monaco* (14th cent.). — Tramway from the *Piazza S. M. Novella* to the *Cascine*, see p. 390).

The church of \***S. Maria Novella** (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks *Fra Sisto* and *Fra Ristoro*, and completed in the interior after 1350 by *Jac. Talenti*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as the 14th cent.) and a fine portal, probably designed by *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. — The pointed arcades ('avelli' i.e. vaults) of black and white marble which adjoin the church on the right, were originally constructed from designs by *Brunelleschi*, but were frequently altered at subsequent periods, and have recently been restored; they were used as tombs for the nobility. The best view of the mediæval building, with its campanile, is obtained from the N.E. side.

The spacious Interior, in the form of a vaulted Gothic basilica, consists of nave and aisles resting on 12 alternately thin and thick piers; the chapels were afterwards added by *Vasari* and others. It is 325 ft. long and 93 ft. wide; the transept is 202 ft. in length. The unequal distances between

the pillars, varying from 37 ft. to 49 ft., are an unexplained peculiarity (The visitor is warned not to overlook the two steps halfway up the church).

ENTRANCE WALL: over the central door, a crucifix in the style of *Giotto*; on the right the \*Trinity with the Virgin and St. John and two donors, in fresco (much injured), one of the best works of *Masaccio*; on the left, Annunciation, fresco of the 14th century. — The altar-pieces in the RIGHT AISLE are of the 17th cent.; 6th altar to the right, Resuscitation of a child, by *Ligozzi*. — In the RIGHT TRANSEPT, to the right, bust of St. Antoninus; above, monument of hishop Aliotti (d. 1336) by *Tino di Canaino*; farther on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the great Council of 1439, which was first held at Ferrara in 1438, and afterwards at Florence, with a view to the union of the Western and Eastern churches. Above the monument is a Madonna by *Nino Pisano*. — We now ascend the steps to the CAPPELLA RUCELLAI, which contains a large \*Madonna, the chief work of *Cimabue* (ca. 1280). This is the picture which was borne in solemn procession from the painter's studio to the church, 'followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri' (*Lindsay's* 'Christian Art'). In this chapel also are the monument of Beata Villana by *Bernardo Rossellino* (1451), a St. Lucia by *Rid. Ghirlandajo*, and a Martyrdom of St. Catharine by *Bugiardini*. — To the right of the choir is the CHAPEL OF FILIPPO STROZZI, with his \*Monument by *Ben. da Majano*, and frescoes by *Filippino Lippi* (1502): on the left, St. John resuscitating Drusiana, and Martyrdom of St. John; on the right, St. Philip exorcising a dragon; above is a fine stained-glass window after a cartoon by *Filippino*.

The CHOIR contains \*Frescoes by *Domenico Ghirlandajo* (1490), which form that master's most popular work, and are also the finest specimens of Florentine art before Leonardo, Michael Angelo, and Raphael. On the upper part of the wall of the altar is a Coronation of the Madonna; adjoining the windows are SS. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all these, Giovanni Tornabuoni and his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: Expulsion of Joachim from the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Presentation in the Temple, Her Nuptials, Adoration of the Magi, Massacre of the Innocents, and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and life-like manner. The figures to the right in the foreground are said to be portraits of Francesco Sassetti, Andrea Medici, and Gianfrancesco Ridolfi, three famous merchants, while to the left are Cristoforo Landini, Angelo Poliziano, Marsilio Ficino, and Gentile de' Beechi, distinguished scholars and humanists; the five men at the back, and to the right of Zacharias, are members of the Tornabuoni family; the four figures by the angel are also said to be family portraits. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Baptism of Christ, and Dancing of the daughter of Herodias. Several of these works are defaced almost beyond recognition. — The stained glass, which dates from the same period, was executed by *Alessandro Fiorentino* after designs by *Filippino Lippi*. — The choir-stalls are by *Baccio d'Agnolo*, restored by *Vasari*. At the back of the altar is a \*Brass to the memory of Lionardo Dati (d. 1423) by *Ghiberti*.

The CHAPEL to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden \*Crucifix of *Brunelleschi*, which gave rise to the rivalry between him and his friend Donatello (p. 436). — The following GADDI CHAPEL, by *Antonio Dosio*, is adorned with the Raising of the daughter of Jairus, by *A. Bronzino*, and basreliefs by *Bandini*. — The STROZZI CHAPEL in the left transept, to which steps ascend, contains \*Frescoes with numerous figures, of the *School of Giotto*: opposite the entrance the Last Judgment, (1.) Paradise, over the figures in which broods a truly celestial

repose, by *Andrea Orcagna*; Hell (r.), by his brother *Bernardo*; altar-piece, Christ with SS. Thomas Aquinas and Peter, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the SACRISTY, the most interesting object in which is a \*Fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. In the 1st case on the left are some fine Spanish vestments of the 14th century. — The altar-pieces in the N. AISLE are of the 17th and 18th centuries. — In the NAVE a pulpit by *Buggiano*; stained glass by *Alessandro Fiorentino*.

On the W. side of the church is the *Sepolcreto*, or burial vault, with an open colonnade and frescoes of the 14th cent., through which we enter the Ancient Cloisters, called *Il Chiostro Verde* (custodian to be found in the Sacristy; 50c.). The E. wall is adorned with old and much injured frescoes in terra verde (different shades of green). Those in the three first lunettes, representing the Creation, the Expulsion from Paradise, Cain and Abel, and the Building of the Ark, are by followers of *Giotto*. The \*Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements, in the fourth lunette, and the Offering and Drunkenness of Noah, are by *Paolo Uccello* (about 1446). — To the right in the cloisters is the \*Cappella degli Spagnuoli (best light, 10-12), formerly the chapter-house, begun in 1322, with frescoes of *Giotto's School* (attributed by Vasari to *Taddeo Gaddi*). Most of them are merely second-rate works though interesting to the student of art. Their subjects follow the doctrines of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and crowded painting of the Crucifixion, and below it, to the left, Bearing of the Cross, to the right, Christ in Hades; on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the Church militant and triumphant: beneath, to the left, in front of the cathedral of Florence (p. 420) appear the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'), also their conversion; above, the joy of the blessed and admission to heaven; at the top, Christ in glory surrounded by angels. — On the W. side (l.) Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoës. Below, 28 figures representing arts and sciences approved by the church. On the wall of the door, Histories of St. Dominic and St. Peter Martyr. Mr. Ruskin devotes Nos. IV and V of the 'Mornings in Florence' to the frescoes in this chapel. — The GREAT CLOISTERS, the largest at Florence, with frescoes by *Cigoli*, *Allori*, *Santi di Tito*, *Poccetti*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepolcreto, adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by *Giotto*, representing the Meeting of SS. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II of the 'Mornings in Florence').

The LABORATORY of the monastery (*Spezeria*, entrance by the large handsome door in the Via della Scala, No. 14; attendant 50 c.), contains in a former chapel frescoes of the 14th cent. (the Passion), by *Spinello Aretino*. The *Spezeria* is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala stands the little church of S. JACOPO DI RIPOLI (Pl. C, 2), now a military magazine. The works of art it contained (by the *Robbia*, *Ridolfo del Ghirlandajo*, etc.) have been removed to the convent of Alle Quete near Castello. — In the same street (No. 89) is the *Stiozzi Palace* (Pl. C, 2), at the corner of which is a Madonna by *Luca della Robbia*. The



adjoining garden, the *Orti Oricellari*, formerly belonging to Bianca Cappello, wife of Grandduke Francis I., contains a colossal figure of Polyphemus by *Novelli*, and other sculptures.

In the *Via di Palazzuolo*, which extends W. from the *Via della Scala*, is the church of *S. FRANCESCO DE' VANCHETONI* (Pl. D, 3) with fine sculptures in marble, of which the chief are a child's head and a bust of the young John the Baptist, both said to be by *Donatello* (more probably by *Ant. Rossellino*?). Key at the neighbouring shop, No. 17.

f. From the Piazza della Signoria westwards to the  
Lungarno Amerigo Vespucci.

The *Via Porta Rossa* (p. 400) ends on the W. in the long PIAZZA *S. TRINITA* (Pl. D, 5), in which are the church of the same name (see below) and the *Pal. Bartolini-Salimbeni* (now Hôtel du Nord), a late-Renaissance building by Baccio d'Agnolo, 1520. The N. end of the square is adorned with a *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by *Fr. Taddi*, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The Gothic church of \**S. Trinità* (Pl. D, 5) was erected about 1250 by *Niccolò Pisano* (?), but altered by *Buontalenti* in 1570.

The INTERIOR, which has recently been restored in the original style, consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. — LEFT AISLE. 3rd Chapel: Tomb of Giulio Davanzi (d. 1444), in the style of an early Christian sarcophagus. 5th Chapel: Wooden statue of the Magdalen, by *Desiderio da Settignano* (completed by *Benedetto da Majano*). — RIGHT AISLE. 4th Chapel (generally closed): Frescoes by *Don Lorenzo Monaco*; Annunciation, altar-piece, by the same. 5th Chapel: \*Marble altar by *Benedetto da Rovezzano* (1552). — The \*CAPPELLA DE' SASSETTI, the second on the right from the high-altar, is adorned with \*Frescoes (some much injured) from the life of St. Francis by *Dom. Ghirlandajo*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. On the right: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. The \*Donors near the altar and the sibyls on the ceiling are also by *Ghirlandajo*. \*Tombs of the Sassetti by *Giul. da Sangallo*. — In the Sacristy, formerly the Chapel of the Strozzi, is a monument of Onofrio Strozzi, 1417, in the style of *Donatello*.

Nearly opposite the church rises the imposing *Palazzo Spini* (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It is the meeting-place of the 'Circolo Filologico', of the Italian Alpine Club (Florence section), etc. — *Ponte S. Trinità*, see p. 457; *Lungarno Corsini*, see p. 455.

The Piazza *S. Trinità* is continued N. by the VIA TORNABUONI



(Pl. D, E, 4), ranking with the Via Calzajoli as one of the busiest streets in Florence, with handsome palaces and fine shops. About the middle of it, on the right, rises the —

**\*Palazzo Strozzi** (Pl. D, E, 4), begun in 1489 by *Benedetto da Majano* for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 385), but not reaching its present state of completion till 1553. Lighter and more buoyant than the Pal. Pitti, it presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades (that towards the Via Tornabuoni is 126 ft. in width, and 105 ft. in height), constructed in huge 'bossages', and a celebrated cornice (unfinished) by *Cronaca*. The *fanali* or corner-lanterns (by *Caparra*), the link-holders, and the rings are among the finest specimens of Italian iron-work of the period. The court, added by *Cronaca*, is also impressive. — In the small piazza at the back of the Pal. Strozzi stands the *Palazzo Strozzi*, a smaller building in a similar style, with a fine court.

Farther on in the Via Tornabuoni, on the right (No. 20), is the *Palazzo Corsi* (Pl. D, E, 4), formerly *Tornabuoni*, originally by *Michelozzo*, but remodelled in 1840. No. 19, on the left, is the *Palazzo Larderel* (Pl. D, 4), by *Giov. Ant. Dosio* (16th cent.). No. 3, also on the left, is the *Palazzo Antinori* (Pl. E, 4), with its elegant façade, said to have been built by *Giuliano da Sangallo*. — Opposite, to the left of the church of S. Michele, is the *Cappella S. Gaetano* (Pl. E, 4; sacristan in the lane to the left), containing a relief of the Madonna by *Luca della Robbia*.

In the vicinity, Via della Vigna Nuova 20, is the **\*Palazzo Rucellai** (Pl. D, 4), probably erected about 1450 by *Bern. Rossellino* from a design by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him. — In the Via della Spada is the *Cappella de' Rucellai* (key at the shoemaker's opposite), which contains an imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by *Alberti* (1467). — The continuation of the Via della Spada, *Via di Palazzuolo*, see p. 454.

Proceeding along the bank of the Arno from the S. side of the Piazza S. Trinità (p. 454) by the LUNGARNO CORSINI (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Masetti*, formerly *Fontebuoni*, where the dramatist Alfieri resided and died (9th Oct. 1803). — No. 10 in the same street is the **Palazzo Corsini** (Pl. D, 4), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter). It contains a valuable *Picture Gallery* (adm., see p. 394; entrance at the back, Via di Parione 7; fee 1½ fr.; lists of the pictures furnished; catalogue, incorrect, 2 fr.).

ANTE-ROOM: Two pictures in grisaille by *Andrea del Sarto* (Life of John the Baptist). — I. Room: 5. *Gessi*, Vision of St. Andrea Corsini; 7. *Giorgione* (?), Nymph and Satyr (original in the Pitti Gallery, p. 463);

15. *Luca Giordano*, Venus healing the wounds of Æneas; 21, 24. *Suslermans*, Ferdinand II. de' Medici, Unknown portrait. The marble vase, with *Lycurgus* suppressing the Bacchanalian thyasus, appears to be spurious. — II. Room: Battle-pieces by *Borgognone* (47, 54) and *Salvator Rosa* (49, 51, 74, 76, 82, 84); sea-pieces by *Salv. Rosa* (55, 63). — III. Room: 87. *Hugo van der Goes* (?), Madonna; 95. *Dolci*, Madonna (in crayons); 202. *Tintoretto* (?), Portrait; 105. *Giulio Romano*, Copy of *Raphael's* Violinist in the Pal. Sciarra at Rome (1518?); 121. Madonna and Child, after a lost fresco by *A. del Sarto*; 122. Copy of *Titian's* Madonna in the Hof-Museum at Vienna; 128. *Rembrandt*, His own portrait (copy). On the side next the Arno — IV. Room: over the door, *Artemisia Gentileschi*, Judith; 240. *Florentine School*, Madonna; 167. *School of Botticelli*, Madonna, with angels; 173. *Carlo Dolci*, Hope; 162. *Filippino Lippi*, Madonna; 157. *Luca Signorelli*, Madonna and SS. Jerome and Bernard; 154. *Crist. Allori*, Judith; 148. Alleged cartoon for *Raphael's* portrait of *Julius II.* (not genuine); 146. *Carlo Dolci*, Peace. — V. Room: 200. *Raffaellino del Garbo*, Madonna with saints (1502). — VI. Room: 179. *Carlo Dolci*, Poetry; 241. *Andrea del Sarto* (more probably *Franciabigio* ?), Apollo and Daphne; 236. *Salvator Rosa*, Landscape; 230. *Ligozzi*, Flute-player; 232. *Guido Reni*, Lucretia; opposite, 215. *Carlo Dolci*, St. Sebastian; 210. *Botticelli* (not *Pollajuolo*) A goldsmith; 209. *Memling*, Portrait. — VII. and VIII. Rooms (dark). The former contains copies from *Salvator Rosa*, and a Holy Family, with angels' heads (dated 1516), a copy of *Raphael's* Madonna Canigiani at Munich; a good Netherlandish copy of *Michael Angelo's* Holy Family in the Uffizi (p. 408), somewhat altered, and with the addition of a landscape. — IX. Room: 270. *Guido Reni*, Pinabello and Bradamante. — X. Room: 292. View of the Piazza della Signoria of 1498, with the burning of Savonarola. — Recrossing Room III, we enter the XI. Room: nothing important. — In a cabinet to the right (XII): 339. *Lorenzo di Credi*, Madonna; 483. *Seb. del Piombo*, Pope Clement VII. (unfinished). — XIII. Room: 392. *Gimignano*, Laban and Jacob.

The Lungarno Corsini ends at the PIAZZA DEL PONTE CARRAJA (Pl. C, D, 4), whence the bridge mentioned at p. 400 spans the Arno, and the *Via de' Fossi*, with its numerous shops, branches off to the Piazza S. Maria Novella (p. 451). Opposite the bridge is a marble statue of *Goldoni*, the poet (1873). The continuation of the Lungarno is known as the LUNGARNO AMERIGO VESPUCCI (formerly *Nuovo*).

Near the beginning of the Lungarno Amerigo Vespucci expands the PIAZZA MANIN (Pl. C, 4), bounded on the N.E. by the *Borgo Ognissanti*, which runs parallel with the Lungarno, with a *Statue of Manin* (p. 241) by *Urbano Nono* (1890).

On the E. side of the piazza are the suppressed monastery of the Minorites and the church of the Ognissanti (*S. Salvatore*; Pl. C, 3), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti*, with lunette by *Giov. della Robbia*, representing the Coronation of Mary.

The INTERIOR, consisting of a nave and transept with flat ceiling, contains, over the 3rd altar to the right, a Madonna and saints by *Santi di Tito*; between the 3rd and 4th altar St. Augustine, a fresco, by *S. Botticelli*; opposite to it St. Jerome, a fresco, by *Domenico Ghirlandajo*. A chapel in the left transept approached by steps contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent is the entrance to the CLOISTERS, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da S. Giovanni*, *Ligozzi*, and *Ferrucci*. — In one of the chapels is the tomb of *Amerigo Vespucci* (d. 1512), the Florentine

navigator who gave his name to America. The old REFECTORY (admi., see p. 394) contains a large fresco of the \*Last Supper, by *Dom. Ghirlandajo* (1480) and a charming ciborium by *Agostino di Duccio*.

Farther on is a bronze *Statue of Garibaldi* (Pl. B, 3), by Zocchi, unveiled in 1890. — The Lungarno Amerigo Vespucci ends at the *Piazza degli Zuavi* (Pl. A, B, 1, 2), at the entrance to the *Cascine* (p. 474).

### g. Districts of the town on the left bank of the Arno. Pitti Palace.

About one-fourth part of the city lies on the left bank.

We cross the **Ponte S. Trinità** (Pl. D, 5; p. 400), adorned with allegorical statues of the four seasons, and proceed in a straight direction to the *VIA MAGGIO* (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Cappello* (d. 1587), wife of Francis I., and well known for the romantic vicissitudes of her history, erected in 1566. The *Casa Guidi*, in which Mrs. Elizabeth Barrett Browning lived till her death in 1861, is also in the *Via Maggio* (tablet with Italian inscription). See her poem, 'Casa Guidi Windows'. — The *Pal. Rinuccini*, in the *Via S. Spirito*, the first side-street to the right, contains a collection of Roman inscriptions. In the *Borgo S. Jacopo*, the first side-street to the left, is the small church of *S. Jacopo* (Pl. D, 5), with a Tuscan-Romanesque vestibule of the 11th century.

We next follow the second side-street (*Via Michelozzi*) to the right and reach the piazza and church of \***S. Spirito** (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome, and containing 38 altars, completed after a design (much modified) by *Filippo Brunelleschi* in 1487. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. 'This church, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents' (*Fergusson*). — The *Campanile*, erected by *Baccio d'Agnolo*, also deserves inspection.

Over the entrance is a good stained-glass window after *P. Perugino*. — **RIGHT AISLE.** 2nd altar: *Pietà*, a group in marble, after Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio*. 7th altar: Archangel Raphael with Tobias, group by *G. Baratta*. — **RIGHT TRANSEPT.** 3rd altar: Madonna by *Donatello* (covered). 5th altar: \*Madonna with SS. Nicholas and Catharine, by *Filippino Lippi*. 6th altar: Madonna appearing to St. Bernard, an early copy from *Perugino* (original at Munich). 7th altar (right wall): Marble sarcophagus of Nero Capponi (d. 1457), with his portrait in relief. — The *CHOIR* has a screen of marble and bronze; high-altar with canopy and statues by *Caccini*, about 1600. At the back of the choir, beside the 2nd altar on the right, a Madonna and four saints on a gold ground, *School of Giotto*; beside the following altar a Madonna and saints by *Lorenzo di Credi* (?); 5th altar, The adulteress before Christ by *Alessandro Allori*. — **LEFT TRANSEPT:** 1st altar, Madonna with saints, by *Piero di Cosimo*; 4th altar (del Sacramento), sculptured in marble by *Andrea Sansovino* (youthful work); 5th altar, *Trinità* with SS. Catharine and Mary Magdalen, by *Raffaellino del Garbo*; 7th altar, Madonna and saints by *Raffaellino del Garbo* (1505); 8th altar, Madonna with four saints, copy by *Michele del Ghirlandajo* from *Rid. del Ghirlandajo* (original in Paris). — The \***SACRISTY**, a noble and graceful octagonal structure, with four corner-niches, erected by *Giul. da Sangallo* and *Ant. Pollajuolo* in

1489-96 behind a finely-vaunted portico by *Andrea Sansovino*, contains a saint healing the sick, by *Allori*. Farther on, St. Anna, Madonna, and saints, by *Ridolfo Ghirlandajo*. Beside the 2nd altar from the entrance, statue of Christ, a copy from Michael Angelo (in S. Maria sopra Minerva at Rome), by *Taddeo Landini*.

The FIRST CLOISTERS, erected by *Alfonso Parigi* (entrance by the sacristy, see p. 457), are adorned with frescoes by *Utiivelli*, *Batdi*, and *Cascetti*, representing saints of the Augustine order. — The SECOND CLOISTERS are by *Ammanati* (1564), the paintings by *Poccetti*. — The monastery is now in part a harrack, in part still occupied by monks.

In the Piazza S. Spirito (No. 11) rises the handsome \***Palazzo Guadagni**, now *Dufour-Berte* (Pl. C, 6), an early-Renaissance edifice by *Cronaca* (15th cent.), with a loggia in the upper story and a flat wooden roof.

Leaving the piazza by the Via Mazzetta and its continuation the Via S. Monaca, we reach the piazza and the church of **S. Maria del Carmine** (Pl. B, 5), formerly in the possession of the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the right transept, embellished in 1423-28 by *Masolino* and *Masaccio*, and after them in 1484 by *Filippino Lippi*, with celebrated \*\*Frescoes from the traditions regarding the Apostles, especially St. Peter, which became of the highest importance in the education of succeeding artists (recently restored; best light about 4 p.m.).

They represent: on the piers of the ENTRANCE, above, on the right the Fall (*Masolino*), on the left the \*Expulsion from Paradise (*Masaccio*), imitated by Raphael in the Logge of the Vatican; below, on the left, Peter in prison, on the right, His release (both by *Filippino Lippi*). LEFT WALL: above, \*Peter taking the piece of money from the fish's mouth, a masterpiece of composition (*Masaccio*); below, SS. Peter and Paul resuscitating a dead youth on the challenge of Simon Magus, and Peter enthroned, with numerous portraits of painters and others (by *Filippino Lippi*). WALL OF THE ALTAR: above, \*Peter preaching (*Masolino*; 'combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery'. — *C. & C.*), and Peter baptising; below, Peter healing the sick, and distributing alms (these three by *Masaccio*). RIGHT WALL: above, Healing the cripples (*Masaccio*) and Raising of Tabitha (*Masolino*); below, the Crucifixion of Peter, and Peter condemned to death by Nero (*Filippino Lippi*; comp. Introduction, p. xlix).

The CHOIR of the church contains the tomb of Pietro Soderini, by *Benedetto da Rovezzano*, 1513, restored in 1780. — The CORSINI CHAPEL, to the left in the transept, contains the tomb of St. Andrea Corsini, Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. — In the SACRISTY (entered from the right transept) frescoes from the history of St. Cecilia and St. Urban (discovered in 1858), by *Spinello Aretino*.

The CLOISTERS of the monastery (entrance to the right, adjoining the church, or from the sacristy) contain a fine fresco of the \*Madonna with saints and donors, probably by *Giovanni da Milano*, and remains of frescoes by *Masaccio* (?). In the Refectory is a Last Supper by *Al. Allori*.

From the Piazza del Carmine the Via dell' Orto (Pl. B, 4) leads to the Porta S. Frediano (see p. 474).

The quaint and picturesque \***Ponte Vecchio** (Pl. D, 6; p. 399),

over which the covered passage mentioned at p. 413 is carried, forms the most direct communication between the Piazza della Signoria and the Uffizi, and the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since the 14th century. Fine views up and down the river are obtained from the open loggia at the middle of the bridge.

The VIA DE' BARDI (Pl. D, E, 6, 7; comp. p. 469), which leads to the left just beyond the Ponte Vecchio, takes its name from one of the most powerful mediæval families of Florence. Much of it has, however, been recently destroyed. It was in the Via de' Bardi that Romola lived with her aged father (see *George Eliot's* 'Romola').

The line of the Ponte Vecchio is continued by the VIA DE' GUICCIARDINI (Pl. D, 6), which passes a small piazza adorned with a column commemorating the defeat of the Sienese at Marciano in 1554. On the S. side of the piazza is the church of *S. Felicità* (Pl. D, 6), which contains a Madonna by Taddeo Gaddi (4th altar to the right). At the end of the street to the left (No. 17) is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini (1482-1540) lived; opposite to it, on the right (No. 16), is the house of *Macchiavelli* (Casa Campigli).

The \**Palazzo Pitti* (Pl. C, 6), conspicuously situated on an eminence, was designed and begun by *Brunelleschi* about 1440, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is mainly produced by its fine proportions (comp. p. xliv), and it shows 'a wonderful union of Cyclopean massiveness with stately regularity' (*George Eliot*). The total length of the façade is 475 ft.; its height in the centre 114 ft. About the year 1568 *Bartolommeo Ammanati* introduced round-arched windows on the groundfloor, where the two portals, and the small rectangular windows, at a considerable height from the ground, were originally the only openings. At the same time he began to construct the large court, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were completed in 1620-31. The two projecting wings were added in the 18th century.

Since the 16th cent. the Pitti Palace has been the residence of the reigning sovereign, and is now that of King Humbert when at Florence. The upper floor of the left wing contains the far-famed \*\**Picture Gallery*, which was formerly the property of Cardinals



Leopold and Carlo de' Medici, and of the Grand-Duke Ferdinand II. The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 406) in the Uffizi Gallery. No collection in Italy can boast of such an array of masterpieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 343; p. 467). The Adoration of the Magi, by *Dom. Ghirlandajo* (358; p. 467), is a replica of the picture No. 1295 in the Uffizi. *Perugino's* Pietà (164; p. 463), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolommeo's* later period belong the Resurrection (159; p. 463), the Holy Family (256; p. 466), St. Mark (125; p. 464), and the Pietà (64; 465), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto*, the great colourist, is admirably represented by an Annunciation (124; p. 464); by the so-called Disputa (172; p. 463), a picture without action, but of an imposing and dignified character; John the Baptist (272; p. 466); a Pietà (58; p. 465), more dramatically treated than is the master's wont; and the Madonna in clouds with saints (307; p. 466), all of which show his different excellencies, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of RAPHAEL's works. The exquisite 'Madonna del Granduca' (178; p. 462), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 463), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165; p. 463), on the other hand, painted at different times and certainly not entirely by Raphael's own hand, and the 'Madonna dell' Impannata' (No. 94; p. 464), being an extension of an originally simpler composition, are of inferior interest. The Vision of Ezekiel (174; p. 463), which transports us into an entirely different sphere, is a mediæval symbolical subject, treated by Raphael under the influence of Michael Angelo. The finest of the portraits is that of Leo X. with the two cardinals (40; p. 465), in which the delicate and harmonious blending of the four shades of red should be noticed. The portrait of Julius II. (79; p. 464) exhibited here is now regarded as a replica of the original in the Tribuna (p. 407). The portraits of Cardinal Bibbiena (158; p. 463) and Inghirami (171; p. 463) are also now admitted to be copies. In the 'Donna Velata' (245; p. 466) we recognize Raphael's mistress whom a later groundless tradition has described as a baker's daughter ('Fornarina'). The same beautiful features recur in the Mary Magdalen with St. Cecilia at Bologna (p. 338) and in the

Sistine Madonna at Dresden. The portraits of Angiolo and Maddalena Doni (61, 59; p. 465), of the master's Florentine period, are of unquestioned authenticity, though they display neither the independence of conception nor the finished mastery of his later Roman portraits. The 'Gravida' (229; p. 461) is not free from doubt. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185; p. 462), and *Lor. Lotto's* Three Ages (157; p. 464), a work hardly inferior in conception to that of Giorgione. Then *Sebastian del Piombo's* St. Agatha (179; p. 462); *Titian's* portraits of Cardinal Ippolito de' Medici (201; p. 462) and Aretino (54; p. 465), his *Bella* (18; p. 464), and his *Mary Magdalen* (67; p. 466); *Tintoretto's* Vulcan with Venus and Cupid (3; p. 466). An excellent work of a later period is *Cristofano Allori's* Judith (96; p. 464). — Among the non-Italian pictures we must mention two landscapes (9, 14; pp. 466, 465), four portraits (85; p. 464), and the Allegory of War (86; p. 464), by *Rubens*; Cardinal Bentivoglio (82; p. 464) by *Van Dyck*; two portraits (16, 60; p. 465) by *Rembrandt*; and lastly the equestrian portrait of Philip IV. (243; p. 466), by *Velazquez*.

The ENTRANCE (comp. p. 394) is in the E. angle of the Piazza Pitti, in the colonnade adjoining the entrance to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi; sticks and umbrellas, see p. 394). Catalogue 2½ fr.

An insignificant staircase (passing on the 1st floor the ingress from the Uffizi; see above) leads to the second floor. Here, to the right, we enter the gallery, which extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. The pictures are provided with the name of the artist and the subject represented. Permission to copy is granted by the director, on introduction by the applicant's consulate (comp. p. 393).

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 466), which adjoins it on the south. In the following description, we begin in each case with the entrance-wall.

**SALOON OF THE ILIAD**, so named from the subject of the frescoes by *Luigi Sabatelli*. It contains four tables of lapis lazuli, granite, and jasper, and four vases of black marble (nero antico); in the centre a Caritas in marble by *Bartolini*.

Above the door, 230. *Parmigianino*, Madonna with angels (Madonna del collo lungo); 229 Portrait of a lady, long attributed

to *Raphael* (known as 'La Gravida'); 228. *Titian*, Half-length of the Saviour, a youthful work. — \*225. *A. del Sarto*, Assumption.

This picture shows with what versatility *Del Sarto* was gifted. It is marked by quiet and orderly distribution, and something reminiscent of *Fra Bartolommeo*. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like *Correggio's* in the glory. (*C. & C.*)

'At Florence only can one trace and tell how great a painter and how various *Andrea* was. There only, but surely there, can the spirit and presence of the things of time on his immortal spirit be understood' (*Swinburne*).

224. *Rid. Ghirlandajo* (?), Portrait of a lady (1509); 219. *Pietro Perugino*, Mary and the infant Baptist adoring the Child (retouched); 218. *Salvator Rosa*, A warrior; \*216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England; 215. *Titian*, Portrait, probably of Don Diego da Mendoza (badly preserved); 214. Copy of *Correggio's* Madonna di S. Girolamo (p. 308); 208. *Fra Bartolommeo*, Madonna, with saints and angels, painted after his residence in Venice and under the influence of *Giov. Bellini* (injured); 207. *Rid. Ghirlandajo*, Portrait of a goldsmith.

\*201. *Titian*, Cardinal Ippolito de' Medici in battle costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part; 200. *Titian*, Philip II. of Spain (copy); 199. *Granacci*, Holy Family; 195. *Giacomo Francia* (?), Portrait; 191. *A. del Sarto*, Assumption (last unfinished work, with a portrait of the artist as one of the Apostles); \*190. *Sustermans*, Portrait of a Danish prince; 188. *Salvator Rosa*, Portrait of himself; 186. *Paolo Veronese*, Baptism of Christ (school-piece).

\*185. *Giorgione* (according to *Morelli* a youthful work of *Titian*), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves?' — *C. & C.*

184. *Andrea del Sarto*, Portrait of himself (? injured). Window wall: 237. *Rosso de' Rossi*, Madonna enthroned, with saints; beside the door, \*235. *Rubens*, Holy Family.

SALOON OF SATURN. Ceiling-painting by *Pietro da Cortona*. Above the door, \*179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520; showing Michael Angelo's influence).

\*178. *Raphael*, Madonna del Granduca, a work of the master's Florentine period, formerly in the grand-ducal palace.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises *Raphael's* later representations of children.' — *Springer*.

116. *Sustermans*, Portrait of Vittoria della Rovere; 175. *Franc. Albani*, Holy Family.

\*174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangellesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. — *Springer*.

\*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'), painted in 1517. — \*171. *Raphael*, Tommaso Fedra Inghirami, humanist and papal secretary (original in Volterra).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. — *Springer*.

167. *Giulio Romano* (?), Dance of Apollo and the Muses.

\*165. *Raphael*, Madonna del Baldacchino (dating from the period of his intercourse with Fra Bartolommeo, and left uncompleted on the migration of the master to Rome in 1509; the top of the canopy was added by *Agostino Cassana* about 1700).

164. *Pietro Perugino*, Entombment (Pietà), painted in 1495; 163. *A. del Sarto*, Annunciation (school-piece); 161. *Bonifazio I.* (here attributed to *Giorgione*), Finding of Moses; 159. *Fra Bartolommeo*, Risen Christ among the four Evangelists (1516); 160. *Van Dyck* (?) Virgin Mary; \*158. *Raphael*, Cardinal Bibbiena (copy?); 110. Copy after *Titian*, Bacchanalian scene; 152. *Schiavone*, Cain slaying his brother.

\*\*151. *Raphael*, Madonna della Sedia (or Seggiola), painted during the artist's Roman period.

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the Madonna della Sedia, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known. — *Springer*.

\*150. *Van Dyck* (?), Charles I. of England and his queen Henrietta of France; 149. *Pontormo*, Cardinal Ippolito de' Medici; 148. *Dosso Dossi*, Bamboccia; 147. *Giorgione* (?), Nymph pursued by a satyr.

SALOON OF JUPITER. Ceiling-painting by *Pietro da Cortona*.

In the centre of the room a statue of Victory, by *Consani*, 1867. \*18. *Titian*, 'La Bella di Tiziano', painted about 1535, probably the Duchess Elconora of Urbino, represented in No. 605 and perhaps also in No. 1117 in the Uffizi (see pp. 412, 407)); 139. *School of Rubens*, Holy Family; \*133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word *Sarò*, is the painter's portrait); 135. *Salvator Rosa*, Battle; 134. *Style of Paolo Veronese*, The Maries at the Tomb; 132. *G. M. Crespi*, Holy Family; 131. *Tintoretto*, Vincenzo Zeno; 129. *Lod. Mazzolino*, The Woman taken in adultery; 128. *Giov. Batt. Moroni*, Portrait; 126. *Phil. de Champaigne*, Portrait; 125. *Fra Bartolommeo*, St. Mark; 124. *Andrea del Sarto*, Annunciation; 123. *A. del Sarto*, Madonna in glory with four saints (1520; injured); 122. *Garofalo*, Sibyl divulging to Augustus the mystery of the Incarnation; 121. *Moroni*, Portrait of a man; 118. *A. del Sarto*, Portraits of the artist and his wife Lucrezia del Fede (injured); 176. *Domenichino*, Mary Magdalen; 112. *Borgognone*, Battle-piece; 113. *Rosso*, The Three Fates, groundlessly ascribed to *Michael Angelo*; 111. Copy after *Salvator Rosa*, Conspiracy of Catiline; 108. *Paolo Veronese*, Portrait (school-piece); 109. *Paris Bordone*, Portrait (known as the 'Nurse of the Medici family'); 157. *Lor. Lotto* (or *Giorgione*?), The Three Periods of life (retouched). — Window-wall: 144. *Giov. Batt. Franco*, Battle of Montemurlo (for which the artist has used drawings by *Michael Angelo*); 141. *Rubens*, Nymphs surprised by satyrs (school-piece).

**SALOON OF MARS.** Ceiling-painting by *Pietro da Cortona*. — Above the entrance: 97. *Andrea del Sarto*, Annunciation (retouched); \*92. *Titian*, Portrait of a young man (a very striking and interesting type); 95. *Cristofano Allori*, Abraham's Sacrifice; 94. *Raphael*, Holy Family, called Madonna dell' Impannata (a large part of the picture, particularly the head of John the Baptist, is executed by pupils); 93. *Rubens*, St. Francis (a youthful work); \*96. *Crist. Allori*, Judith; 89. *Bonifazio II.* (not *Paris Bordone*), Repose during the Flight to Egypt; 87, 88. *A. del Sarto*, History of Joseph (painted on lids of chest); \*86. *Rubens*, The Terrors of War, Mars going forth (1638); \*85. *Rubens*, Rubens with his brother and (r.) the scholars Lipsius and Grotius; 84. *Palma Vecchio* (more likely *Bonifazio the Elder*?), Holy Family; 83. *Titian* (school-piece, ascribed to *Tintoretto*), Portrait, said to be that of Luigi Cornaro; \*81. *A. del Sarto*, Holy Family, the colouring most delicately blended; 80. *Titian*, Portrait of Vesalius, the anatomist (injured); 91. *Carlo Dolei*, The repentant Peter.

\*79. *Raphael*, Pope Julius II. (see p. 407).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries'. — *Springer*.



\*82. *Van Dyck*, Cardinal Giulio Bentivoglio, aristocratic and easy; 76. *A. van der Werff*, Duke of Marlborough. Window-wall: 104. *L. Giordano*, Conception; 100. *Guido Reni*, Rebecca at the well.

SALOON OF APOLLO. Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. To the right: \*67. *Titian*, Magdalen (1531).

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. — C. & C.

66. *Andrea del Sarto*, Portrait of a man, said to be himself; \*\*64. *Fra Bartolommeo*, Pietà; 63. *Murillo*, Madonna; 62. *A. del Sarto*, Holy Family (1521).

\*61. *Raphael*, Angiolo Doni, a friend of the master; \*60. *Rembrandt*, Portrait of himself, beardless (about 1635).

\*59. *Raphael*, Portrait of Maddalena Strozzi Doni.

This portrait and its companion, No. 61, were painted during the Florentine period of the artist (about 1505) and belonged to the family down to 1826, when they were purchased for the state for the sum of 2500 ducats. No. 61 recalls the painter's intercourse with Franc. Francia, while the other suggests the influence of Leonardo.

\*58. *A. del Sarto*, Descent from the Cross (Pietà); 57. *Giulio Romano*, Copy of Raphael's Madonna della Lucertola in Madrid; 56. *Murillo* (?), Holy Family; \*54. *Titian*, Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel' (1545); 52. *Pordenone*, Madonna and saints; 50. *Guercino*, St. Peter raising Tabitha; 49. *Tiberio Titi*, Leopoldo de' Medici when a child (1617); 47. *Guido Reni*, Bacchus; 44. *Giac. Francia* (?), Portrait; 43. *Franciabigio*, Portrait of a man (1514); 42. *P. Perugino*, Mary Magdalen (ancient copy).

\*\*40. *Raphael*, Pope Leo X. and the cardinals Giulio de' Medici and Ludovico de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him.

39. *Angelo Bronzino*, Holy Family; 38. *Venetian School* (not *Palma Vecchio*), Christ at Emmaus; 37. *School of Paolo Veronese*, Portrait of a lady. Window-wall: 73. *Ribera*, St. Francis; 71. *Carlo Maratta*, S. Filippo Neri.

SALOON OF VENUS. Ceiling-painting by *Pietro da Cortona*. — 20. *A. Dürer*, Adam, probably painted in 1507, at the same time as Eve (No. 1, see p. 466), after the master's second stay at Venice, and probably also only copies of the originals in the Museo del Prado at Madrid: 'the most perfect treatment of the nude yet produced by northern art' (*Thausing*).

140. Attributed to *Leonardo da Vinci*, Portrait of a lady ('La Monaca'); 17. *Titian*, Betrothal of St. Catharine (copy, original in London); \*16. *Rembrandt*, Portrait of an old man (about 1658); 15. *Salvator Rosa*, Sea-piece; 13. *M. Rosselli*, Triumph of David;

\*14. *Rubens*, Hay-harvest; 11. *Franc. Bassano*, Martyrdom of St. Catharine; \*9. *Rubens*, Ulysses on the island of the Phæaci, appearing to Nausicaa; 6. *Bartolommeo Manfredi*, Gipsy women cheating a young countryman ('La Buona Ventura'); \*4. *Salvator Rosa*, Harbour at sunrise; over the door, 3. *Tintoretto*, Cupid, Venus, and Vulcan; 2. *Salvator Rosa*, Falsehood with a mask; 1. *A. Dürer*, Eve, companion-piece to No. 20. — We return hence to the Saloon of the Iliad, and thence enter the —

SALOON OF THE EDUCATION OF JUPITER. Ceiling-paintings by *Catani*. — 255. *B. van der Helst*, Portrait; 254. *Palma Vecchio* (?), Holy Family; above the door, 256. *Fra Bartolommeo*, Holy Family, resembling Raphael's Madonna Canigiani at Munich (much injured); 257. *Paris Bordone* (?), Sibyl prophesying to Augustus; 258. *Tinelli*, Portrait of a man; 265. *Sustermans*, Prince Matteo de' Medici; 266. *Carlo Dolci*, Martyrdom of St. Andrew (1646); 270. *Guido Reni*, Cleopatra; 272. *A. del Sarto*, John the Baptist (badly restored). — Window-wall: 279. *Bronzino*, Don Garzia de' Medici. — Exit-wall: 241. *Clovio*, Descent from the Cross (in opaque colours); \*243. *Velazquez*, Philip IV. of Spain.

\*245. *Raphael*, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured); 246. *Boccaccino da Cremona* (not *Garofalo*), Gipsy; over the door: 248. *Tintoretto*, Descent from the Cross.

We now turn to the left into the SALA DELLA STUFA. The frescoes, illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*; ceiling-paintings by *Matteo Rosselli*, 1622. This room contains four small antique statues in marble, a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I., and two statues in bronze (Cain and Abel), after *Dupré*.

Returning hence and traversing a passage, we observe on the left a small *Bath-room*, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

SALOON OF ULYSSES. Ceiling-painting by *Gasparo Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large porcelain vase. — Entrance-wall: 289. *Ligozzi*, Madonna appearing to St. Francis. Wall to right: 305. *C. Allori*, St. John in the wilderness; 306. *Salvator Rosa*, Landscape; \*307. *A. del Sarto*, Madonna and saints (spoiled); 311. *Dosso Dossi*, Duke Alphonso I. of Ferrara; 312. *Salv. Rosa*, Landscape on the coast. Exit-wall, 313. *Tintoretto*, Madonna; 316. *Carlo Dolei*, Portrait; 320. *Ag. Carracci*, Landscape (in opaque colours); 326. Copy of *Titian's* portrait of Pope Paul III., at Naples.

SALOON OF PROMETHEUS, with paintings by *Giuseppe Colignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither.

Entrance-wall: 371. *Unknown Master of Milan* (not *Piero della*

*Francesca*), Beatrice d'Este, wife of Ludovico il Moro; \*376. *Lor. Costa*, Portrait of Giovanni II. Bentivoglio; 341. *Pinturicchio*, Adoration of the Magi.

\*343. *Fra Filippo Lippi*, Madonna and Child; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting.' — C. & C.

346. *F. Zuccherò*, Assumption of Mary Magdalen, on marble; 345. *Baldassare Peruzzi*(?), Holy Family; \*347. *Filippino Lippi*, Holy Family, an early work, resembling the painting in the Badia (p. 433); 348. *School of Botticelli*, Madonna and angels; 349. *Girol. Genga*, Madonna and the Child John; 388. *Filippino Lippi*, Death of Lucretia; 354. *Style of Lor. di Credi*, Adoration of the Child; 355. *Luca Signorelli*, Holy Family and St. Catharine; 358. *Dom. Ghirlandajo*, Adoration of the Magi; 365. *Albertinelli*, Holy Family; 372. *Unknown Florentine Master* (not A. del Castagno), Portrait; 370. *Unknown Early-Florentine Master*, Saint looking upward; 377. *Fra Bartolommeo*, Ecce Homo; 381. *Giov. Pedrini* (not *Luini*), St. Catharine. — Window-wall, 373. *Piero Pollajuolo*, St. Sebastian.

The GALLERIA POCSETTI, which we next enter, derives its name from the ceiling-paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and one of malachite. \*Bust of Napoleon I., by *Canova*. Reproduction of the head of the Zeus of Otricoli. — Over the door, 484. *Marco Vecelli* (nephew of Titian), Madonna della Misericordia; 487. *Dosso Dossi*, Repose on the Flight into Egypt, with fine landscape; 490. *Guercino*, St. Sebastian; \*495. *Titian*, Portrait of Tommaso Mosti (1526). Also a number of miniature portraits, as well as in the following corridor.

Returning to the Prometheus Saloon, we next enter a CORRIDOR, on the walls of which are six marble mosaics, a number of \*Miniature Portraits (16-17th cent.), and valuable drinking-cups, objects in ivory, etc.

SALOON OF JUSTICE. Ceiling-painting by *Fedi*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. — 397. *Carlo Dolci*, St. John the Evangelist; 398. *Artemisia Gentileschi*, Judith; 400. *M. Hondecoeter*, Poultry; 401. *Sustermans*, The canon Pandolfo Ricasoli; 403. *Bronzino*, Portrait of Duke Cosimo I.; 405. *Bonifazio II.*, Christ among the Doctors in the Temple; \*408. *Sir Peter Lely*, Oliver Cromwell (sent by the Protector to the Grand-Duke Ferdinand II.); \*409. *Sebastian del Piombo*, Bust of a bearded man, in the artist's later Roman style.

SALOON OF FLORA. Ceiling-paintings by *Marini*. In the centre Venus by *Canova*. 415. *Sustermans*, Grand-duke Ferdinand II. de' Medici; 416, 421. *Gaspard Poussin*, Landscapes; 423. *Titian*, Adoration of the Shepherds (injured); 427. *Franciabigio*, Calumny, after Apelles (comp. No. 1182, p. 408); 426. *Furini*, Garden of Eden; \*429. *J. Ruysdael*, Landscape with waterfall; 431. *Tassi*, Landscape, with John the Baptist preaching; 436, 441. *G. Poussin*, Landscapes; 434. *Ang. Bronzino*, Portrait of an engineer; 437. *Van Dyck*, Holy Family with angels; 438. *Ruthart*, Stag attacked by tigers.

SALOON OF THE CHILDREN (*Sala de' Putti*). Frescoes by *Marini*, decorations by *Rabbajati*. 451. *Rachel Ruysch*, Fruit; 455. *Rachel Ruysch*, Fruit and flowers; opposite, 470. *Salvator Rosa*, Landscape, with Diogenes throwing away his drinking-cup ('*la selva dei filosofi*'); 474. *Domenichino*, Landscape, with Diana and Actæon; 473. *Poelenburg*, Landscape; 476. *Andrea del Sarto*, Holy Family; 480. *Annibale Carracci*, Nymph and satyr.

The groundfloor of the palace contains several rooms with good Modern Works of Art, historical pictures by *Bezzuoli* and *Sabatelli*,

statues by *Bartolini* (Carità), *Ricci* (Innocence), etc. Admission by permesso obtained in the 'Amministrazione', in the third court to the left of the middle entrance. Tickets obtained in the same place for the SILVER CHAMBER (*Gabinetto degli Argenti*; to the left in the second court, open 10-3, fee  $\frac{1}{2}$  fr.), which contains the royal plate, and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are several works by *Benv. Cellini*. To the right, bronze crucifix by *Giovanni da Bologna*; opposite, crucifixion by *Tacca*. Service of lapis-lazuli, etc. — The splendid furniture of the royal (formerly grand-ducal) reception chambers also deserves mention (admission as above).

The \***Boboli Garden** (*Reale Giardino di Boboli*, Pl. A-D, 7; entrance through the Palazzo Pitti, in the left corner; permesso on application at the Amministrazione, see above), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Buontalenti*, and commands a succession of charming views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On entering we first observe, in a straight direction, a GROTTO with four unfinished statues of captives, modelled by *Michael Angelo* for the monument of Pope Julius II. In the background is a statue of Venus by *Giovanni da Bologna*. At the entrance to the grotto, Apollo and Ceres, statues by *Bandinelli*. — The MAIN PATH sweeps upwards to the so-called *Amphitheatre*, an open space at the back of the palace, enclosed by hedges and rows of seats, which was formerly employed for festivities of the court. On the right, a handsome fountain, in the centre, an Egyptian obelisk and an ancient basin of grey granite. Steep paths ascend to the S. from the amphitheatre to the BASIN of NEPTUNE, adorned with a statue of the god by *Stoldo Lorenzi*; then, higher up, the statue of ABBONDANZA, by *Giovanni da Bologna* and *Tacca*, erected in 1636 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under Ferdinand II., revelled in plenty. The alley at the N.E. corner of the basin leads to the *Casino Belvedere* (Pl. C, 7), from the lofty roof of which a fine \*View of the city is obtained (fee 15-20 c.).

We now return to the Basin of Neptune and follow the alley leading from its N.W. corner to a lawn, also affording a fine view. We may descend direct from this point, but it is better to follow the beautiful avenue to the S.W., adorned with numerous statues and leading to a charming BASIN (*la Vasca dell' Isolotto*). In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus, by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with 'genre' works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the Porta Romana, which, however, is usually closed; in the vicinity several ancient sarcophagi. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, which leads past a lemon-house and the former botanical garden to the principal entrance. Another exit, near a fountain with Bacchus on the lion, leads into the Via Romana.

A little to the S. of the above-mentioned basin are the *Regale Scuderie*, or *Royal Mews*, containing a collection of ancient state-carriages (adm. 10-3; permesso in the 'Amministrazione' of the Pal. Pitti, see above).

Above the Boboli Garden is the *Fortezza di Belvedere*, constructed

in 1590 by *Buontalenti* by order of Ferdinand I. Near it is the *Porta S. Giorgio*, adorned with old frescoes. Beyond the gate is the little church of *S. Leonardo in Arcetri* (i.e. *arce veteri*; Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of the 12th cent. (the oldest known pulpit-carvings), from *S. Piero Scheraggio* (beside the Pal. Vecchio). — The *Via della Costa S. Giorgio*, in which is (No. 13) *Galileo's House* (Pl. E, 7), debouches at the *Porta S. Giorgio*.

At *Via Romana* 19, to the W. of the Pitti Palace, is the **Museum of Natural Science** (*Museo di Fisica e di Storia Naturale*; Pl. C, 6; adm., see p. 394), founded by Leopold I., and greatly augmented at subsequent periods.

The public museum is on the SECOND FLOOR; the zoological collection occupy about 20, the botanical 3 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors *Calenzuoli* and *Calamai*.

On the FIRST FLOOR (r.) is situated the TRIBUNA OF GALILEO, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, etc., illustrating the history of Galileo, Volta, and other naturalists; also a statue of Galileo by *Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Giov. Batt. Silvestri*. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the church of **S. Felice** (Pl. C, 6), with a fine porch, rebuilt in the 15th cent., by a disciple of Michelozzo: 1st altar to the left, *School of Botticelli*, Three Saints; 2nd altar to the right, *Fra Paolino*, Pietà, a coloured relief in clay; above, opposite the high-altar, a Crucifixion ascribed to *Giotto*.

Immediately adjoining the *Ponte alle Grazie* (recently widened; Pl. E, F, 6, 7; p. 354) is the *Piazza de' Mozzi*, to the right in which rises the **Palazzo Torrigiani** (Pl. E, 7), containing a valuable picture-gallery on the first floor (adm. only on special introduction).

ANTE-CHAMBER: *Luca della Robbia*, Portrait in relief. — To the left: I. ROOM: 3. *Bronzino*, Mary and Martha; 7. *Ridolfo Ghirlandajo*, Portrait; 9. *Lorenzo di Credi*, Portrait; \*11. *Signorelli*, Portrait of a man in a red cap; 20. *Pollajuolo*, Portrait; 21, 22. Portraits; 31-34. *Filippino Lippi*, History of Esther. — SMALL ROOMS to the right: \*5 and \*6. Triumph of David, by *Pesellino* ('cassoni', or lids of bridal-chests). — II. ROOM: 1. *Mainardi*, Madonna; 8, 9, 22. *Pinturicchio*, Legends; 7. Madonna and Child, a 16th cent. copy from *Raphael* (original in the Bridgewater Gallery); 11, 13. *Uccello* (?), Procession of Argonauts, and Starting for the hunt; 12. *Paolo Veronese*, Portrait (1557); 14. *Pontorno*, Guicciardini (copy); 10. *Andrea del Sarto* (?), Holy Family; 23. *Garofalo*, Samaritan Woman. — III. ROOM: 2. *Bronzino*, Alessandro de' Medici; 9. *Tintoretto*, Resurrection. — On the other side of the ante-chamber are three rooms (occupied by the family, and therefore not always accessible) with Dutch and German paintings. — The secretary also grants permission to visit the beautiful \**Giardino Torrigiani*, *Via dei Serragli* (Pl. A, 6).

The small church of **S. LUCIA DEI MAGNOLI** (Pl. E, 7) in the adjoining *Via de' Bardi* (comp. p. 459), contains a relief by the *della Robbia* above the door, and an Annunciation by *Fra Filippo Lippi* (1st altar on the left; school-piece).



The *Palazzo Canigiani*, Via de' Bardi 24, adjoining the church, has a fine court. — Farther on, No. 28, is the *Palazzo Capponi*, built for Niccolò da Uzzano by *Bicci di Lorenzo*.

The LUNGARNO SERRISTORI, between the Ponte alle Grazie and Porta S. Niccolò, contains the monument of *Prince Demidoff* (Pl. F, 7), to whose philanthropy Florence was much indebted, by Bartolini (1870), and a marble *Carità* by Bartolozzi.

Farther on is the church of **S. Niccolò** (Pl. F, 7), founded about the year 1000. At the back of the high-altar are four saints by *Gentile da Fabriano*. The sacristy contains a Madonna della Cintola by *Al. Baldovinetti*, 1450 (in the lunette); below it a Madonna and saints by *Neri di Bicci*. In 1530, after the capitulation of the town to the Medici (p. 473), Michael Angelo lay concealed for a time in the tower of this church.

A few hundred yards to the E. is the Piazza delle Mulina (Pl. G, 8), with the old *Porta S. Niccolò*, still in its original state, beyond which a path ascends through pleasure-ground *s* to the Piazzale Michelangiolo (p. 471).

## 54. Environs of Florence.

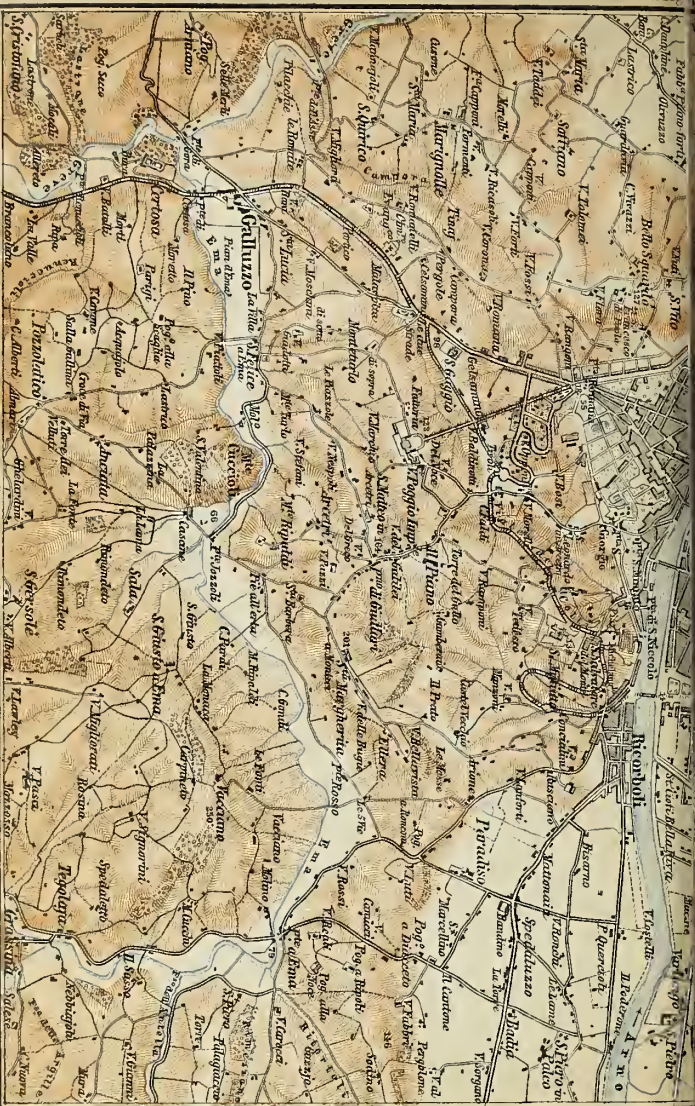
The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon. — *Omnibus* to the city-gates, see p. 390. When time is limited the excursions a, b, and c may be combined in a single circular tour as follows (by carriage, including stay, 2-3 hrs., on foot 3-4 hrs.). Drive from the Porta Romana (Pl. A, 7) via Poggio Imperiale to the Torre al Gallo (p. 472), thence descend the Viale de' Colli to S. Miniato (p. 471) and the Piazzale Michelangiolo (p. 471), and, finally, return to the Porta Romana by the Viale de' Colli. — Carriage, see p. 390.

(a.) One of the finest promenades in Italy is the hilly road constructed since 1868 from plans by the engineer *Poggio* and called the **\*\*Viale dei Colli**. It ascends the heights in windings under the name of *Viale Macchiavelli* (Pl. A, B, 7, 8) from the Porta Romana (Pl. A, 7), and, beyond the large circular *Piazzale Galileo*, is continued as the *Viale Galileo* (Pens. Bonciani, see p. 388) along the slopes to S. Miniato and the *Piazzale Michelangiolo* (p. 471). Lastly under the name of *Viale Michelangiolo* (Pl. G, H, 8), it descends in a long curve to the river, where it terminates at the Ponte Sospeso, near the Barriera S. Niccolò (Pl. H, 8). This road, which is 60 ft. wide and nearly  $3\frac{3}{4}$  M. in length, is bordered with

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*Note.* The small numbers, which are marked on the Map round the town, designate the boundary of the local imposts (*Cinta daziaria*): 1. Barriera di Lungarno Am. Vespucci; 2. B. delle Cascine; 3. B. Pistoiese; 4. B. S. Donato; 5. B. del Mercato; 6. B. del Romito; 7. B. del Ponte Rosso; 8. B. delle Cure; 9. B. delle Forbici; 10. B. della Fonte all' Erba; 11. B. dell' Affrico; 12. B. Settignanese; 13. B. Aretina; 14. B. Ponte di Ferro di S. Niccolò; 15. B. Porta S. Niccolò; 16. B. Porta S. Miniato; 17. B. Porta S. Giorgio; 18. B. Porta Romana; 19. B. Porta S. Frediano.

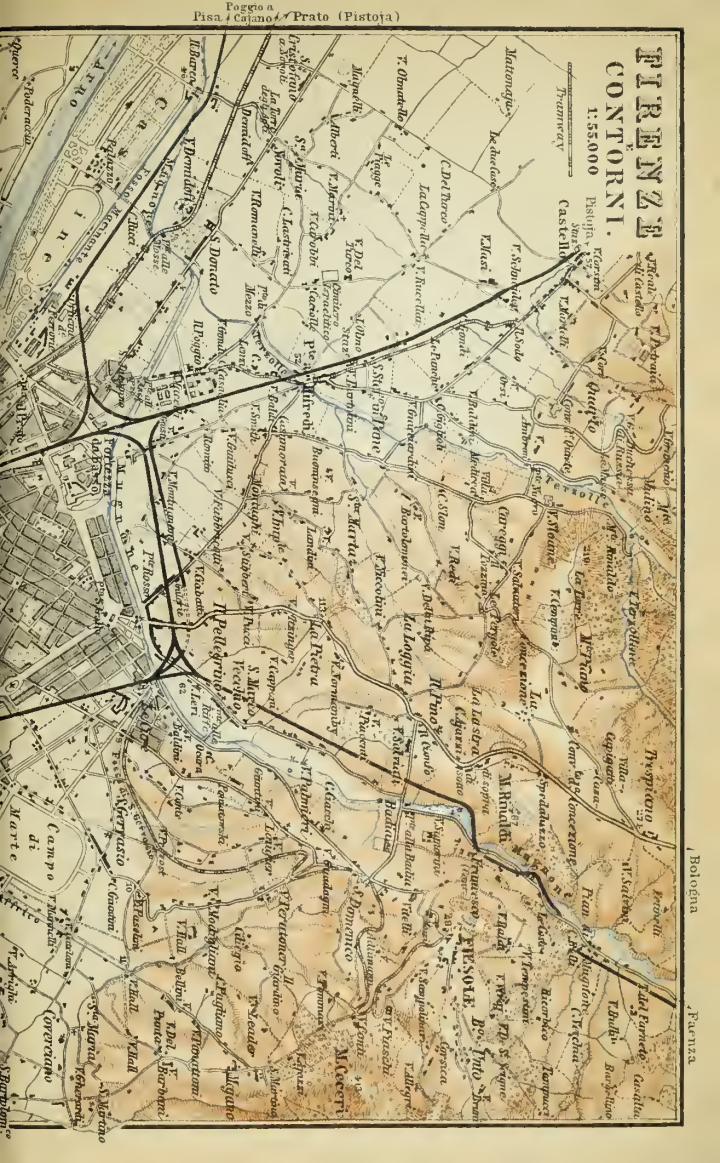




# FIRENZE CONTORNI.

1:55,000

Thermarv







charming pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. — Part of the *Viale dei Colli* is traversed by the *Steam Tramway* from the *Piazza della Signoria* to *Gelsomino* and the *Certosa* (comp. p. 390). The *Piazzale Michelangiolo* and *S. Miniato* are, however, more speedily reached from the *Porta S. Niccolò* (p. 470), which is passed by the omnibus-line from the *Piazza della Signoria* to the *Barriera S. Niccolò* and by tramway-line I, c (p. 390).

Near *S. Miniato* the road passes the large *\*Piazzale Michelangiolo* (Pl. F, G, 8), forming a kind of projecting terrace immediately above the *Porta S. Niccolò* (p. 470). In the *Piazzale* (*Café-Restaurant*) rises a bronze copy of Michael Angelo's *David* (p. 442), the pedestal of which is surrounded by the four periods of the day (p. 449). Charming *\*VIEW*: to the right, on the hill, lies *Fiesole*; then the city with *S. Croce*, the *Cathedral*, *S. Lorenzo*, the *Palazzo Vecchio*, *S. Maria Novella*, and the *Lungarno*; to the left are the villa-covered heights, the *Fortezza del Belvedere*, *Bello Sguardo*, and the *Villa Giramonti*.

(b.) *SAN MINIATO*, with its marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached in a few minutes by the road and footpath diverging to the right from the *Viale Galileo* (see p. 470), just before the *Piazzale Michelangiolo*. The footpath passes the Franciscan monastery of *S. Salvatore* or *S. Francesco al Monte* (Pl. F, G, 8), with a church erected by *Cronaca* in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. On the high-altar is a *Crucifixion* with *SS. Mary*, *John*, and *Francis*, and above the left portal, a *Pietà* by *Giov. della Robbia*, in painted terracotta (16th cent.). — We now ascend towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and defended by him during an eleven months' siege of the city by the Imperial troops. Visitors ring at the gate, and on leaving give the gatekeeper 15-20 c. The church and the whole hill of *S. Miniato* are now used as a *Burial Ground* (fine views, especially from the S. wall of the cemetery). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill finds numerous admirers.

The church of *\*S. Miniato al Monte*, like the *Battistero* (p. 419), is one of the finest examples of the Tuscan-Romanesque style which flourished in Pisa and Florence, and probably dates mainly from the 12th century. It is a structure of noble proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 12th, the mosaics with which it is adorned from the 13th century. The tower was rebuilt by *Baccio d'Agnolo* in 1519.

The INTERIOR contains 12 stone columns and 4 triple piers, all coated with stucco in imitation of marble, and its roof is tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. — To the left of the entrance is the monument of *Giuseppe Giusti*, the satirist (d. 1850).

AISLES. On the wall on the right, Enthroned Madonna and six saints by *Paolo di Stefano* (1426); on the left a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the NAVE, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by Piero de' Medici from a design by *Michelozzo*; on the frieze appears the device of the Medicis, consisting of three feathers in a diamond-ring with the legend 'Semper'. Over the altar is the small crucifix which is said to have nodded approvingly to S. Giovanni Gualberto when he forgave the murderer of his brother (p. 480). In the LEFT AISLE is the Chapel of S. Giacomo, constructed soon after 1459 by *Antonio Rossellino*, containing the \*Monument of Cardinal Jacopo of Portugal (d. 1459); above the monument a Madonna and Child in a medallion held by two angels, and opposite an Annunciation by *Alessio Baldovinetti*; on the ceiling four Virtues by *Luca della Robbia*. — The \*CRYPT, to which a flight of seven steps descends, does not rest on the four columns and two pillars which are prolonged in the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of S. Miniato. — The front-wall of the crypt, the screen of the CHOIR, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrustated marble-work. The upper part of the ARSE is adorned with a mosaic of Christ, with the Madonna and S. Miniato, executed in 1297, recently restored. The five windows under the arches are closed with semi-transparent slabs of marble. Over an altar on the right, the portrait of S. Giovanni Gualberto (see above). — On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen \*Frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles, etc.) by *Spinello Aretino* (d. 1410), a clever pupil of Giotto. Below them, admirable inlaid work in wood. — The beautiful niello pavement (executed, according to an inscription, in 1207) also deserves inspection.

(c.) POGGIO IMPERIALE. Outside the Porta Romana (Pl. A, 7; omn., p. 390), to the right of the Viale dei Colli (p. 470), a fine avenue of lofty cypresses, evergreen oaks, and larches, embellished with a few statues, leads past *Gelsomino* (p. 473) in 20 min. to the **Villa Poggio Imperiale**. It was thus named and almost entirely fitted up by Magdalena of Austria, wife of Cosimo II., in 1622. The handsome edifice is now occupied by the *Istituto della SS. Annunziata*, a girls' school, and is not accessible.

From Poggio we proceed to the left to the Via S. Leonardo, and then, at the fork, follow the Via del Pian di Giullari, and reach ( $\frac{1}{4}$  hr.) the top of the ridge, where the road divides. We ascend slightly in a straight direction by a footpath to the (2 min.) **Torre al Gallo**, so called after a family of that name, and now belonging to Count Galletti. It contains the telescope and various other reminiscences of *Galileo*, who from this tower is said to have made several important astronomical observations. In the basement are a portrait of Galileo by *Sustermans*, a portrait of Michael Angelo, and other objects of little interest. The platform at the top of the tower affords a splendid \*Panorama of Florence and the valley of the Arno, extending on the E. to the mountains of Pratomagno (best by evening-light;  $\frac{1}{2}$  fr.). — From the small piazza mentioned above the Via

della Torre al Gallo (views) descends in  $\frac{1}{4}$  hr. to the Viale dei Colli (station of the steam-tramway, p. 390), whence we may proceed to the right to (10 min.) San Miniato and the Piazzale Michelangiolo (comp. Map).

The road diverging to the right from the small square at Torre al Gallo passes (7 min.) several houses and villas, among which is the Villa of Galileo, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — A short distance hence, near the church of *S. Margherita a Montici*, stands the villa where *Francesco Guicciardini* wrote his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Bugie* ('villa of lies').

(d.) LA CERTOSA IN THE VAL D'EMA is 3 M. distant by the monotonous high-road from the Porta Romana (Pl. A, 7; steam-tramway from the Piazza della Signoria, or direct from the Porta Romana, comp. p. 390; also omnibus from Porta Romana; carr. 6 fr., viâ Poggio Imperiale a little more). The steam-tramway ascends from the Porta Romana to *Gelsomino*, below *Poggio Imperiale* (p. 472), where it unites with the line from the Piazza della Signoria. At *Due Strade* it reaches the high-road to the Certosa. Farther on is the village of *Galluzzo* (several unpretending trattorie, with gardens), beyond which the brook *Ema* is soon reached. On the hill of *Montaguto*, which is clothed with cypresses and olive-trees, at the confluence of the Ema with the *Greve*, rises the imposing *Certosa di Val d'Ema*, resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by *Niccolò Acciajuoli*, a Florentine who had settled at Naples and there amassed a large fortune by trading. One of the monks (1-2 pers. 50 c.) shows the church, or rather the series of chapels of which it consists, and the monastery with its various cloisters.

CHURCH. Magnificent pavement and fine carved stalls (of 1590) in the choir; over the altar, Death of St. Bruno, a fresco by *Poccetti*. — \*RIGHT SIDE-CHAPEL, in the form of a Greek cross, said to have been erected by *Orcagna*, with several small paintings of the school of *Giotto*, including a good Trinity (r.), and also an altar-piece by *Cigoli* (St. Francis receiving the stigmata). — A staircase descends hence to the LOWER CHURCH. In the chapel immediately in front of us are the mural monument of *Niccolò Acciajuoli*, founder of the church, by *Orcagna* (?; dated 1366), and three Gothic monumental slabs, the best of which is that of a young warrior. The side-chapel to the left of the entrance contains the Renaissance monument of Cardinal Angelo Acciajuoli (1550), the ornamentation by *Giuliano da Sangallo*. — We then return through the church and enter the CLOISTERS, with stained glass by *Giovanni da Udine* (?). — To the right in the CHAPTER HOUSE: \**Mariotto Albertinelli*, Crucifixion (fresco of 1505); monument of Bishop Buonafide by *Giuliano da Sangallo*. — We next enter the MONASTERY GARDEN, which also serves as a burial-ground, and is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The projecting TERRACES command picturesque views, especially through the valley of the Ema towards Prato and the Apennines. — At the *Drogheria* of the

monastery the famous Alkermes (made at the Certosa), Chartreuse, and various perfumes may be purchased.

(e.) **Monte Oliveto.** About  $\frac{1}{3}$  M. beyond the Porta S. Frediano (Pl. B, 4; omnibus, p. 390) the 'Via di Monte Oliveto' diverges to the left from the Leghorn road, and reaches the entrance to the garden of the monastery after  $\frac{1}{2}$  M. (key next door, No. 10; fee 20-30 c.). A slight eminence here planted with cypresses commands an admirable \*Prospect: N.W. the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of the peaks of the marble-mountains of Carrara; N.E. lies Florence, then Fiesole with its numerous villas; E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights. The monastery-buildings are now used as a military hospital. In the priest's house (entrance from the right side) are the remains (consisting solely of the principal group) of a fresco of the \*Last Supper by *Sodōma*. The adjacent *Badia di S. Bartolommeo di Monte Oliveto*, erected in 1334, possesses frescoes by *Poccetti*.

One of the finest views of Florence is obtained from the *Villa Bello Sguardo*. We follow the Via S. Francesco di Paola (Pl. A, 5) and then the Via Bellosguardo. At the bifurcation of the latter we turn to the left and, where the road forks once more (immediately before reaching a little square), to the left again. — The small church of *S. Francesco di Paola* contains the monument of Benozzo Federighi, Bishop of Fiesole (d. 1450), with a recumbent statue and reliefs by *Luca della Robbia* (key at Via Bellosguardo 1; fee 30 c.).

(f.) The \***Cascine**, or park of Florence, lies to the W., beginning near the *Nuova Barriera* (in the Piazza degli Zuavi, Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm to which it once belonged (cascina = dairy). In the proper season it is a fashionable rendezvous in the afternoon, particularly for driving. — Outside the town, immediately to the left, is a small *Café-Restaurant*. — About the middle of the Cascine is a large open space, the *Piazzale del Re* (where a military band plays on Sun. and festivals in summer), with (r.) the *Tiro a Segno* (rifle-range) and the *Casino delle Cascine*, a café-restaurant belonging to *Doney & Neveux* (same charges as their city establishment, p. 389; *Café Sabatini*, 250 yds. to the N.E., at the end of the tramway-line, less pretentious). Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther, at the large monument of the *Rajah of Kohlapore*, who died at Florence in 1870, and whose body was burnt at this spot. Fine view of the W. environs of Florence, with its thick sprinkling of villas. — *Omnibus* to the Porta al Prato, see p. 390; *Tramways*, see p. 390.

On the same road lies *Poggio a Cajano* (tramway every 2 hours from Piazza di S. Maria Novella, see p. 390; a pleasant drive of  $\frac{1}{2}$  hr., fares, 90, 70 c.; permissi for the villa at the 'Amministrazione' of the Palazzo Pitti, p. 468). The *Trattoria Tramway* affords good country-fare. At the



end of the village stands the *Villa*, built for Lorenzo il Magnifico by *Giuliano da Sangallo* in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by *Andrea del Sarto* (Cæsar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero), and *Aless. Allori* (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects are supposed to typify events in the history of the Medici as narrated by *Giovio*. — The loggia has a fine stucco-ceiling.

From Piazza della Stazione (Pl. D, 3) the Sesto tramway (p. 390) proceeds first to *Ponte a Rifredi* (railway-station, see p. 387). A little to the N.E., near the ancient church of *S. Stefano in Pane*, lies the \**Villa Medicea* in Careggi, the property of the grand-dukes down to 1780, afterwards that of the Orsi family. [Permessi for the villa are obtained at Viciuscux's (p. 390), but these are sometimes dishonoured when the family is at home.] The villa was erected by *Michelozzo* for the first Cosimo, who terminated his brilliant career at this house in 1464. This was also once the seat of the *Platonic Academy* (p. 398), which met in the noble loggia. Lorenzo il Magnifico, grandson of Cosimo, also died at Careggi (1492), after Savonarola had refused him absolution because he would not restore her liberty to Florence. Fine view of the environs. A few frescoes by *Pontorno* and *Bronzino* and a series of portraits are reminiscences of the history of this edifice (fee 1/2 fr.).

Farther to the N.W., 1/2 M. to the N. of the railway-station of *Castello* (also stopped at by the Sesto Tramway if previous notice be given to the conductor), is the *Villa Petraia*, erected in the Renaissance style by *Buontalenti* and provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with frescoes by *Daniele da Volterra* and contains an unimportant altar-piece by *Andrea del Sarto*. The delightful gardens contain a fine oak, 400 years old, with a platform among its branches which used to be a favourite resort of Victor Emmanuel. The villa is now fitted up as a royal residence (permesso at the Pal. Pitti). — Immediately to the W. lies the *Villa Castello*, with a beautiful park (permesso obtained at the same time as that for the *Villa Petraia*). Each villa possesses a fine fountain by *Tribolo*, with statues by *Giov. da Bologna*. — Near Castello is the *Villa Quarto*, with beautiful gardens, formerly the property of the Medici, now that of Countess Stroganoff.

From railway-stat. *Sesto* (p. 387) a visit may be paid to the great majolica-manufacture of *Doccia*, the property of *Marchese Ginori*, who possesses a villa here (1 1/4 M. from the station). The proprietor has successfully revived the ancient majolica manufacture, and produces excellent copies of Della Robbia work (permessi in the depot of the factory, *Via Rondinelli*, Florence). The model village of the work-people is interesting. — By taking the tramway to Sesto, we pass the villa of *Marchese Corsi*, the celebrated exporter of plants, which is interesting to botanists and horticulturalists (permessi at *Via Tornaboni* 20, or *Via dei Pescioni* 5).

Sesto is the best starting-point for an ascent of *Monte Morello* (3065 ft.). We go viâ *Doccia* (see above) to (1 1/2 hr.) *Le Molina*, whence we proceed to the left, viâ *Morello*, to (25 min.) *S. Giusto a Gualdo*, where the easier of the two paths to the summit diverges beyond the church. Passing (10 min.) a cattle-shed (to the left), we reach the S.E. peak, *La Casaccia* (3020 ft.), which is crowned with a ruined convent and commands an extensive and splendid view. The highest peak, named *L'Aja*, is reached in 1/4 hr. more. In returning we may at first follow the ridge, passing *Cepeto*, *Cercina*, and *Careggi*, and reaching Florence in the afternoon.

(g.) FIESOLE, on the height about 3 M. to the N. of Florence, may be reached by walkers in 1 1/2 hr. The most convenient of the various routes is offered by the electric tramway (comp. p. 390; terribly noisy, cotton-wool for ears desirable). The old steep road between *S. Domenico* and Fiesole should be traversed once at least



on foot for the sake of the beautiful views. (Visit to the *Badia*, see below.) Those who go by carriage (about 8 fr.; comp. p. 390) should stipulate for the inclusion of the *Badia*; the return may be made from Fiesole by the road (rough at places) *vià Vincigliata* (p. 478) and *Ponte a Mensola* (p. 478; one-horse carr. about 10-12 fr.). — Pedestrians leave the town by the *Porta S. Gallo* (Pl. H, I, 1), where a *Triumphal Arch* of no artistic merit, erected in 1738, commemorates the entry of the grand-duke Francis II. Outside the gate is a square surrounded by a colonnaded arcade. — We follow the *Viale Regina Vittoria* (Pl. I, 1), cross the *Piazza delle Cure*, where the electric tramway diverges to the right, and then ascend the left bank of the *Mugnone* (*Via Boccaccio*), an insignificant stream, which however in rainy weather sometimes causes great devastation. In about 20 min. the *Villa Palmieri*, the property of the Earl of Crawford, where Queen Victoria resided in 1888, is passed on the right. Boccaccio makes this the residence of the narrators in his *Decamerone* during the plague in 1348. — The road then ascends rapidly between garden-walls, and reaches in 20 min. more the church of *S. DOMENICO DI FIESOLE*, in the former monastery of which the pious *Fra Giovanni Angelico da Fiesole* lived before his removal to S. Marco at Florence (near it the *Trattoria Gambacciani*). The choir of the church contains a Madonna with saints, painted by him, and an altar-piece, the Baptism of Christ, by *Lorenzo di Credi*. Opposite the church the '*Via della Badia*' diverges to the left, leading in about 5 min. to the *Badia di Fiesole*, a monastery founded in 1028, occupied first by Benedictine, afterwards by Augustine monks. It was re-erected by *Brunelleschi* in 1462, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The loggia near the garden, and the charming view from the garden are noteworthy.

The CHURCH, with a transept, but destitute of aisles, is covered with circular vaulting, and is of noble proportions throughout and is richly decorated. The part of the façade which is decorated with black and white marble belongs to the older structure, and is older than S. Miniato (p. 471). In the interior are several tombstones of the celebrated families of the Salviati, Marucelli, Doni, etc. — The REFECTORY contains a quaint fresco by *Giovanni da San Giovanni* (d. 1636), representing angels ministering to Christ in the wilderness; the reading-desk is by *Brunelleschi*.

The monastery, which was highly favoured by the Medici, was frequently the residence of members of the '*Platonic Academy*' (p. 398). Pico della Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778), the printing-office of the learned *Francesco Inghirami*, where a number of important works were published, was established here. It is now occupied by a school.

At S. Domenico the road divides: the old road to the left leads past the *Villa Spence*, once a favourite residence of Lorenzo il Magnifico, reaching the height in 20 min.; the new road (a little longer) to the right winds gradually upwards, passing several pretty villas (including the *Villa Landor*, to the right, below the road, where Walter Savage Landor lived for many years and died in 1864;

comp. p. 426), and finally skirting the S. side of the ancient Etruscan wall of Fiesole. Fine open views.

This excellent road is indebted for its construction principally to the *Golden Book* of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their 'golden book' distributed its favours extensively in return for a substantial equivalent.

**Fièsòle.** — *ITALIA*, in the Piazza, with garden and view, pens. 5-6 fr.; **FERRUCCIO**, with a view of Pratolino and the upper Mugnone Valley. — *Trattoria Aurora*, well-situated but indifferent and rather dear.

*Fiesole* (970 ft.), Lat. *Faesulæ*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 2000 inhab., who like most of the natives of this district are engaged in straw-plaiting (for fans not more than 1½ fr., little baskets 1 fr.).

On the height we enter the spacious **PIAZZA OF FIESOLE**, and perceive immediately opposite us the **CATHEDRAL**, one of the earliest and simplest examples of the Tuscan-Romanesque style, begun in 1028 by Bishop Jacopo Bavaro, shortly after the destruction of the ancient Fiesole by the Florentines, but not completed till 1201 (recently restored). It is a basilica of poor exterior, with transepts and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

Over the altar, Madonna and saints, *School of Giotto*. The chapel to the right of the choir contains the \*Monument of Bishop Salutati (d. 1465), with the bust of the deceased and (above) a fine sarcophagus by *Mino da Fiesole*; to the left is a basrelief by the same master, representing the Adoration of the Child. On the sides, above these, frescoes belonging to the *School of Botticelli* (retouched). Opposite, in the N. transept, altar furniture with statues by *Andrea Ferrucci*. On the entrance-wall, over the door, St. Romulus, a figure of the *School of the Robbia* (1521).

Behind the cathedral is the entrance to the ruins of some ancient buildings excavated since 1873 ('Ingresso agli Scavi'; 50 c., admitting to Museum also; see below). We first reach a well-preserved fragment of the *Ancient Etruscan Wall*, and next the entrance of an *Ancient Theatre* with sixteen tiers of stone seats, in a semicircle 37 yds. in diameter. The stage faces the S. Some remains of *Thermae* also exist. Fine view hence of the valley of the Mugnone and Pratolino (p. 478); to the left the viaduct of the railway to Faenza.

Opposite the cathedral, on the W. side of the piazza are the *Episcopal Palace* and the *Jesuits' Seminary*. — On the E. side of the piazza is the *Palazzo Pretorio*, of the 13th cent., bearing the arms of the magistrates (podestà); on the groundfloor is the *Museo Fiesolano*, containing the yield of the excavations mentioned above (tickets, see above). — Adjacent to it is the old church of *S. Maria Primerana*, of the 10th cent., containing a tabernacle in terracotta (Crucifixion) of the school of *Luca della Robbia* (1442); to the right a relief of the head of a saint by *Francesco da Sangallo* (1542). Key at house No. 11; fee 30 c.

The site of the old Acropolis of *Faesulæ* is occupied by a

*Franciscan Monastery* (not accessible for ladies), to which the *Via S. Francesco*, ascending abruptly to the W., opposite the cathedral, leads in a few minutes. On the right, a little below the monastery, rises the venerable church of *S. Alessandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive \**VIEW* (finest at sunset) of the valley of Florence, bounded on the S. by several ranges of hills, and on the W. by the heights of Monte Albano, beyond which the Carrara Mts. stand prominently forth. A fine view of the Apennines and the Mugnone valley is obtained from the edge of the wood behind the convent, resembling that from the ancient theatre.

Beyond Fiesole, on the S.E., rises *Monte Ceceri* (1453 ft.), from the quarries of which comes the gray *Pietra serena* so universally used in Florence. Splendid view from the top (no path). We may descend direct to the road to *S. Domenico* or to *Ponte a Mensola* (see below).

A fine road (specially beautiful towards sunset) descends from Fiesole to *Ponte a Mensola*. At the first great curve in the new road to *S. Domenico*, we follow the *Via di Majano* straight on, skirting the slope of *Mte. Ceceri*. At the first division of the roads we keep straight on, at the second turn to the left, at the third, to the right. In about  $\frac{3}{4}$  hr. we reach the road from Florence to Settignano, a little on this side of *Ponte a Mensola* (tramway, see p. 390).

On a hill-top to the S. E. of Fiesole lies the *Castello di Vincigliata*, belonging to Mr. T. Leader, an American, which has been restored and fitted up in a mediæval style, but is not occupied. Visitors are admitted on Sun. and Thurs. between 8 and 5 (attendant 1 fr.). Parts of the road ascending to it are very steep. It is within an hour's drive of Florence or  $\frac{3}{4}$  hr.'s walk from *Ponte a Mensola*. — A footpath immediately to the left of the château crosses the depression beside a farm, and thence, at first ascending, afterwards descending to the left, leads us in a few minutes to the road from *Ponte a Mensola* to Fiesole (see above). — Circular drive from Florence via Fiesole and Vincigliata, see p. 476.

In the midst of a wood about 9 M. to the N. of Fiesole (about  $2\frac{3}{4}$  M. from the station of *Montorsoli* on the railway from Florence to Borgo S. Lorenzo) lies *Pratolino* (1512 ft.; *Zocchi's Inn*, unpretending and moderate). A little on this side of the village, to the right, is the entrance to the *Villa of Pratolino*, formerly belonging to the grand-dukes and now to Prince Demidoff (adm. only by permission of the steward). The château, built by Bonfanti at the instance of Francesco de' Medici, son of Duke Cosimo I., for the reception of Bianca Cappello (p. 457), has long been in ruins, while the gardens have been modernized and partly converted into plantations. Almost the only relic of former splendour is a colossal crouching figure (62 ft. high) representing the Apennines and ascribed to *Giov. da Bologna*. — From *Pratolino* a beautiful road, with numerous views, leads to (5 M.) the *Monte Senario* (2700 ft.), on the top of which, in the midst of a grove of pines, is a Servite Convent (*Annunziata*), founded in 1234. The great terrace affords a splendid \**Panorama* of the surrounding mountains, with distant views of Fiesole and Florence, seen through the valley of the Mugnone. An excellent liqueur, '*Gemma d'Abeto*', is made at the convent. From the summit we may go on to the N.W. (at first by a rough foot-path) to the railway-station of *Vaglia* (p. 354;  $1\frac{1}{2}$  hr., in the opposite direction 2 hrs.).

(h.) *S. SALVI*, about  $\frac{3}{4}$  M. from the *Piazza Beccaria* (Pl. I, 6), is reached by following the *Via Aretina* for 12 min. (tramway to



Borgo S. Lorenzo

Monte S. Angelo

Castiglione

Castiglione

Castiglione

Castiglione

Castiglione







Varlungo, see p. 390) and then turning to the left into the Via di S. Salvi, which brings us in 3 min. to a doorway on the right (knock). Of the monastery of **S. Salvi**, mentioned as early as 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence, only the remains are now extant. The district adjoining the Campo di Marte is still called 'Campod'Arrigo'. The former refectory (adm. p. 394) contains a collection of old paintings belonging to the Florentine galleries and a well-preserved and finely-coloured \*Fresco by *Andrea del Sarto* (1526-27), representing the Last Supper.

The painting 'is calculated to be seen at a burst on entering the door. . . . It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the variegated tints preserve their harmony'. — *C. & C.*

To the N.W. from the convent is the tramway to Ponte a Mensola (see p. 478).

(i.) **VALLOMBROSA**. A visit to this celebrated monastery is now easily accomplished in one day with the aid of the cable-railway from S. Ellero to Saltino (opened in 1892); but in summer several days may be very pleasantly spent at Vallombrosa (rooms should be ordered in advance in July and August). The drive from Florence or Pontassieve (comp. p. 478) to Vallombrosa is charming. Comp. 'Vallombrosa e suoi contorni', by *R. Agostini* (Florence, 1893).

FROM FLORENCE TO S. ELLERO, 16 M., railway in 1-1 $\frac{1}{4}$  hr. (fares 2 fr. 95, 2 fr. 5, 1 fr. 35 c.; return-tickets to Saltino 10 fr. 60, 9 fr. 25, 8 fr. 10 c.). Only the ordinary trains stop at S. Ellero. — From the central station near S. Maria Novella the train performs the circuit of the city, and stops at the station near *Porta Croce*, which may be more conveniently situated for some travellers than the principal station. It then skirts the right bank of the Arno. Fiesole lies above us, to the left. The valley soon contracts. 8 M. *Compiobbi*, a small village, lies in a richly-cultivated district, above which rise barren heights. — 10 $\frac{1}{2}$  M. *Sieci*.

13 M. **Pontassieve**. — ALB. DEL VAPORE; LOCANDA DELLA STAZIONE; ITALIA. — DILIGENCES daily, at 2.30 p.m., to *Stia* and to *Pratovecchio* (fare 3 fr.). One-horse carriage to *Vallombrosa* for 1 pers., 8 fr.; two-horse carr., 2 pers. 15, each additional pers. 6 fr., luggage 5 c. per kilogramme (2 $\frac{1}{5}$  lbs.). Carr. and pair from Florence to *Vallombrosa*, for 1-4 pers., 40 fr.; one-horse carr. to *Stia* 12, two-horse 24 fr.

*Pontassieve*, a small village at the confluence of the *Sieve* and *Arno*, formerly derived some importance from its situation on the high-road through the valley of the *Sieve* and over the Apennines to *Forlì*.

The road from *Pontassieve* to *Vallombrosa* crosses the *Sieve* beyond the village and ascends the valley of the *Arno*. About 1 M. from *Pontassieve*, where the road forks, we keep to the left. From the second fork (1 $\frac{1}{2}$  M. farther) the left branch leads to the *Consuma Pass* and the *Casentino* (p. 481), the right follows the ridge to (3 M.) the village of *Pelago* (*Locanda della Pace*) and (2 $\frac{1}{4}$  M.) *Paterno*, formerly a monastery-farm, and thence ascends a picturesque gorge to the village of *Tosi*, 2 $\frac{1}{2}$  M. farther. The road ascends first through chestnut woods, then among firs, and about

halfway up the *Pratomagno* mountain reaches (ca. 5 hrs. from Pontassieve) *Vallombrosa* (see below).

16 M. S. Ellero (365 ft.; no inn) is an insignificant village, which was the seat of a Benedictine nunnery in the 10-13th cent. and belonged to the monks of Vallombrosa from 1268 to 1809. It possesses an old *Castle*, in which the Ghibellines, banished from Florence in 1267, were besieged by the Guelphs. — From S. Ellero to Arezzo (p. 484; 38 M., in  $2\frac{1}{2}$  hrs.), see *Baedeker's Central Italy*.

The CABLE RAILWAY from S. Ellero to Saltino is 5 M. long, with a maximum gradient of 22:100. The ascent takes about 1 hr. The time-table changes so frequently, that previous enquiry is necessary. — The train starts from the railway-station at S. Ellero and ascends through a grove of oaks, first on the right bank and then on the left bank of the torrent *Vicano*, to the crest of one of the numerous spurs which the *Pratomagno* range throws out into the valley of the Arno. A striking view is disclosed; the Saltino appears in the foreground, above a steep slope. — 1 M. *Donnini*. We now traverse a well-cultivated and fertile district high above the *Vicano*, and then ascend gently on the right bank of the exiguous *Ciliana* to ( $2\frac{3}{4}$  M.) *Filiberti*, beautifully situated at the foot of the *Pratomagno* chain. The railway skirts the slope in numerous windings. To the left we have a fine survey of the Arno valley and Pontassieve, and then we enjoy two short retrospects of the lower part of the railway, with the villages of Donnini and Filiberti. — 5 M. Saltino (3140 ft.), finely situated on a barren promontory, commanding a splendid view. Near the station is the *Hôtel Vallombrosa*, built in the Swiss style (pens. 12 fr.);  $\frac{1}{2}$  M. farther on is the *Grand Hôtel Castello di Acquabella*, established in a small modern château (pens. 15 fr.).

The carriage-road leads through a dense grove of firs to ( $1\frac{1}{4}$  M.) *Vallombrosa*. The road which diverges to the right at the station and passes the *Scoglio del Saltino*, a projecting rock with a fine view of the Arno valley, is only a little longer.

The convent of *Vallombrosa* (3140 ft.), situated in a shaded and sequestered spot on the N.W. slope of the *Pratomagno* chain, was founded in 1015 and suppressed in 1866. The present buildings, dating from 1637, have been occupied since 1870 by the *R. Istituto Forestale*, the only advanced school of forestry in Italy. There are now only a few monks here, who celebrate service in the noteworthy church, and attend to the meteorological observatory. Hotel: \**Croce di Savoia* (the former Foresteria), R. from 3, L.  $\frac{1}{2}$ , B. 1, luncheon  $2\frac{1}{2}$ , D. 4, pension 7, in July and August 8-12, omn.  $\frac{1}{2}$  fr.

The monastery of Vallombrosa was founded by *S. Giovanni Gualberto* (935-1073), the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of S. Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored mercy. The knight,

suddenly moved by a generous impulse, forgave his enemy, and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of S. Miniato; but finding the discipline there too lax, he betook himself to this lonely spot and founded Vallombrosa (comp. p. 472).

*Il Paradisino* (3336 ft.), a small hermitage situated on a rock,  $\frac{1}{4}$  hr. to the left above the monastery, and now an annexe to the Alb. Croce (see p. 480; rooms not very comfortable). The platform in front commands an admirable \*Survey of Vallombrosa, which lies 266 ft. below, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the marble-hills of Carrara. — Another pleasant walk may be taken on the road leading from the hotel towards the N.E. along the mountain-slopes to ( $2\frac{1}{4}$  M.) *Lago*, which is to be continued to the *Consuma Pass* (see below).

The ascent of the *Secchieta* (4744 ft.), the N. summit of the *Pratomagno Chain*, from Vallombrosa occupies  $1\frac{1}{2}$ -2 hrs. (guide not indispensable for experts). The path diverges to the right, a little before we reach the *Paradisino* (see above) and ascends to the S.E. mostly through dense pine forest and afterwards over pastures, passing the so-called *Romitorio della Macinaja*, to the crest of the ridge, which it reaches at a narrow depression. Hence we ascend to the left to (25 min.) the *Tabernacolo di Don Piero*, an old chapel commanding a splendid \*View. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises; to the W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is sometimes visible in the extreme distance. — We may return to Vallombrosa from the chapel by keeping to the N.W., viâ the *Croce Rossa*; or we may descend to the W. from the pastures at the *Romitorio* to the *Saltino* direct viâ the bare ridge of the *Bocca di Lupo*.

From the *Pratomagno* (5180 ft.; 4-5 hrs. from Vallombrosa, with guide) a steep path descends through woods and ravines ( $1\frac{1}{2}$  hr.), skirting the brook *Solano*, passing *Cetica* and several other mountain-villages, and leading to the picturesque market-town of *S. Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the *Solano* and *Arno*, where the fertile Casentino expands. Carriage-roads lead from *S. Niccolò* to *Poppi* ( $4\frac{3}{4}$  M.), and to *Pratovecchio* (4 M.; see p. 482).

(k.) *CAMALDOLI* and *LA VERNA*. This excursion takes walkers  $3\frac{1}{2}$ -4 days from Pontassieve or Vallombrosa. 1st Day, over the *Consuma Pass* to *Stia* and *Pratovecchio*; 2nd Day, direct or viâ the *Falterona* to *Camaldoli*; 3rd Day, by *Badia a Prataglia* to *La Verna*; 4th Day, to *Bibbiena*, and thence by train to *Arezzo*. Those who omit the beautiful hill-walks in the Casentino visit *Camaldoli* and *La Verna* by carriage from *Bibbiena*. Comp. the *Guida Illustrata del Casentino*, by C. Beni.

The road mentioned at p. 479 ascends in  $3$ - $3\frac{1}{2}$  hrs. past the old castle of *Diaceto*, the village of the same name, and the hamlet of *Borselli* to the *Consuma Pass* (ca. 3360 ft.), which may also be reached from Vallombrosa by a bridle-path (comp. above; guide necessary, 2 hrs.). A little on this side of the head of the pass is the small village of *Consuma* ( $10\frac{1}{2}$  M. from Pontassieve), with two poor osterie. The summit of the *Monte Consuma* (3435 ft.) lies to the right. Farther on the road leads up and down to (14 M.) the

lonely inn of *Casaccia* and (15 M.) *Omomorto*. A little lower down a view is disclosed of the **Casentino**, or upper valley of the Arno, bounded on the N. and E. by the Central Apennines and on the W. by the Pratomagno chain, while it is open towards the S. To the S. E. appears the jagged outline of the Verna, and a little farther on, to the left, the range of Falterone. — At (17 M.) *Scarpaccia* the road to (19½ M.) Stia and Pratovecchio diverges to the left from the high-road to Bibbiena. To the right, 1½ M. to the S. W. of Pratovecchio, we see the ruined castle of *Romena*, mentioned by Dante (*Inferno*, xxx). A little farther on the road again forks, the left branch leading to Stia, the right to Pratovecchio. The station of the railway to Arezzo (p. 484) lies between these two places.

**Stia** (1460 ft.; \**Alb. della Stazione Alpina*, R. 1½ fr., unpretending; carr. and pair to Camaldoli viâ Poppi, 10-12 fr.), with an picturesque church ('*La Pieve*'), and **Pratovecchio** (1410 ft.; *Alb. Bastieri*) are pleasant little towns with about 2000 inhab., well adapted as headquarters for excursions in the Casentino (guide 3-4 fr. daily, and his food).

From Pratovecchio a footpath leads to *Camaldoli* (about 9 M.) viâ *Moggiona*; another route, somewhat longer, passes *Casalino* and *Sacro Eremo* (see below). — The following is a fine but somewhat fatiguing round from Stia: past the ruined castle of *Porciano* to the *Source of the Arno* ('*Capo d'Arno*'; see Dante's '*Purgatorio*' xiv.; 4265 ft.), 3 hrs.; thence to the summit of **Monte Falterona** (5410 ft.), which commands a wide \*View, extending in clear weather from the Tyrrhenian Sea to the Adriatic; descent to the *Alp Stradella*, 1 hr.; viâ the *Poggio Scali* and the *Prato di Bertone* to the *Sacro Erëmo* (see below) 4 hrs., back to Camaldoli ¾ hr. (in the reverse direction, from Camaldoli to the Falterona, 7 hrs.). — Hurried travellers may ascend direct from Stia, viâ (1¼ hr.) *Lonnano*, to (4½ hrs.) the *Prato di Bertone* (p. 483), and descend thence viâ *Sacro Erëmo* to (1¼ hr.) *Camaldoli* (guide desirable).

The suppressed abbey of **Camaldoli** (2717 ft.; \**Grande Albergo*, pens. with wine 12 fr.; *Restaurant*, on the groundfloor, cheaper) lies in a narrow wooded valley. It was founded in the year 1012 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523, and again in 1763. The environs are wild and beautiful. A steep path (road in progress) ascends to (1¼ hr.) the *Sacro Erëmo* (3680 ft.), a second monastery with hermitages, founded by St. Romuald in 1046 and surrounded by fine pine-woods.

The name of the place is said to be derived from *Campus Maldoli*, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1808.

The \*Views from the narrow ridge of the Apennines at the back of Sacro Eremo, especially from the summit which is not planted with trees, called the \**Prato di Bertone* or the *Prato al Soglio*, are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished in clear weather, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno and the green dales of Vallombrosa, the lower valley of the Arno as far as the Maremma of Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

Walkers from Camaldoli may reach the high-road from Cesena to Bibbiena in  $1\frac{1}{2}$  hr. by a rough and stony track, and then proceed viâ *Partina* to (6 M.) *Bibbiena* (p. 484). If time allows, however, the road from Camaldoli to ( $7\frac{1}{2}$  M.) *Poppi* (p. 484) is preferable. In the opposite direction Camaldoli may be reached by carriage from Poppi in 2, from Bibbiena in  $2\frac{1}{2}$  hrs.

FROM CAMALDOLI TO LA VERNA on foot. Pedestrians should select the beautiful but fatiguing route (with guide) viâ the Sacro Eremo and the village of (2 hrs.) *Badia a Prataglia* (Locanda Trincci), which lies on the above-mentioned road from Bibbiena to Cesena. Thence we proceed to (2 hrs.) *Corezzo* and descend along the stream of that name to ( $\frac{3}{4}$  hr.) *Rimbocchi*, at its confluence with the *Corsalone*. We then ascend along the Corsalone and through plantations of oaks to ( $2\frac{1}{4}$  hrs.) a stony upland plain, interspersed with marshes. Above this rises the abrupt sandstone mass of the Verna, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3660 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1215 by St. Francis of Assisi, and substantially rebuilt after a fire in 1472. Strangers receive good food and accommodation here, for which a fair recompense is expected (ladies not admitted). The monks show the extensive convent, the three churches with their excellent reliefs in terracotta of the school of the *Robbia* (\*Annunciation by *Andrea della Robbia* in the main church), and the *Luoghi Santi*, a series of grottoes once frequented by St. Francis. — A path ascends through beautiful woods to the *Penna della Verna* (4165 ft.), or ridge of the Verna, also known simply as *l'Apennino*, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (*Paradiso* xi., 106). The celebrated view from this ridge, now somewhat obscured by trees, is best obtained from the small chapel on the N.W. spur, about  $\frac{3}{4}$  hr. above the monastery. — About  $\frac{1}{4}$  hr. below the convent, at the end of the Bibbiena road, stands a modest *Osteria*.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Lodovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the valley of the *Singorna* in the vicinity, but in 1476 his parents removed to *Settignano*, near the quarries.



FROM STIA-PRATOVECCHIO TO AREZZO, 28 M., railway in 2 hrs. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arno valley. Beyond (4 M.) *Porrena*, the first station, the train passes the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibelines. —  $5\frac{1}{2}$  M. *Poppi*, on a hill (1425 ft.) rising to the right above the Arno, is commanded by the lofty tower of a castle built in 1274, the court of which contains a picturesque staircase. Road to *Camaldoli*, see p. 483.

9 M. *Bibbiena* (1370 ft.; *Alb. Amorosi*, R.  $1\frac{1}{2}$  fr., well spoken of), the birthplace of Bernardo Dovizi, afterwards Cardinal *Bibbiena* (1470-1520), the patron of Raphael, is prettily situated on a hill rising from the Arno (carr. from the station to the town  $\frac{1}{2}$  fr.). The principal church, *S. Lorenzo*, contains fine terracotta reliefs of the Adoration of the Holy Child and the Descent from the Cross, of the school of the Robbia. — *Bibbiena* is the starting-point for those who visit *La Verna* by carriage ( $7\frac{1}{2}$  M. in 2 hrs.; carr. and pair 10-12 fr., bargaining necessary).

13 M. *Rassina*, with a silk factory;  $15\frac{1}{2}$  M. *S. Mama*;  $19\frac{1}{2}$  M. *Subbiano*; 23 M. *Giovi*. The train now quits the valley of the Arno and traverses the rich *Val di Chiana* to —

28 M. *Arezzo* (*Inghilterra*; *Vittoria*; *Stella*, with good trattoria), the ancient *Arretium*, a provincial capital with 12,000 inhab. and several interesting churches. The choir of *S. Francesco* contains frescoes of the 15th cent., by Piero della Francesca. *S. Maria della Pieve*, of the 9th cent., has a tower and a façade of the 13th century. The handsome Gothic *Cathedral*, begun in 1277, is embellished with several beautiful stained-glass windows and well-sculptured monuments. The *Museum* contains a palæontological collection, Roman and Etruscan antiquities, and fine majolica of the 16th century. For a more detailed account of Arezzo, and the route thence to Perugia, etc., see *Baedeker's Central Italy*.

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## List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Gen. = Genoese, Lomb. = Lombardic, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art notices throughout the Handbook, the Roman figures to the Introduction.

- Abbâte, Niccolò dell'*, Lomb. P., 1512-71. — (215).
- Alamannus, Joh. (Giovanni d'Alamagna, Giov. da Murano)*, Ven. P., middle of the 15th cent. — (241).
- Alba, Macrino d'*, Lomb. P., about 1500. — (30).
- Albani, Franc.*, Bol. P., 1578-1660. — (325).
- Alberti, Leon Batt.*, Flor. A., 1405-72. — (xlii. 398).
- Albertinelli, Mariotto*, Flor. P., 1474-1515. — (lviii. 399).
- Alessi, Galeazzo, A.*, follower of Michael Angelo, 1500-72. — (xlvi. 68).
- Alfani, Orazio*, Flor. P.; imitator of Raphael, 1510-83.
- Algardi, Al.*, Bol. S., A., 1602-1654.
- Aliense (Ant. Vassilacchi)*, Umbr. and Ven. P., 15??-1629.
- Allegri, Ant.*, see *Correggio*.
- Allōri, Aless.*, Flor. P., 1535-1607. — (399).
- , *Cristofano(foro)*, Flor. P., 1577-1621. — (lxii. 399).
- Altichieri da Zevio*, Ver. and Pad. P., second half of the 14th cent. — (xli).
- Alunno*, see *Foligno*.
- Amadèo (Amadio), Giov. Antonio*, Lomb. S., ca. 1447-1522. — (1).
- Amerighi*, see *Caravaggio*.
- Ammanāti, Bart.*, Flor. A., S., 1511-92. — (xlvi).
- Angelico da Fiesole, Fra Giov.*, Flor. P., 1387-1455. — (li. 399).
- Anguissola (Anguisciola), Sofonisba d'*, Crem. P., 1535-1626. — (177).
- Anselmi, Michelangelo*, Lucca P., ca. 1491-1554.
- Antelami, Benedetto*, Lomb. S., ca. 1178-96.
- Arca, Nicc. dell'*, Bol. S., d. 1494.
- Arezzo, Niccolò d' (Nicc. di Piero Lambertini)*, Flor. S., ca. 1400.
- Arpino, Cavaliere d' (Gius. Cesari)*, Rom. P., ca. 1560-1640. — (lxi).
- Aspertini, Amico*, Bol. P., ca. 1475-1552.
- Avanzi, Jacopo degli*, Bol. P., 2nd half of the 14th century.
- , *Jacopo*, Pad. P., 2nd half of the 14th cent. — (xli).
- Bacchiacca (Fran. Ubertini)*, Flor. P., 149?-1557.
- Baccio d'Agnolo*, Flor. A. and S., 1462-1543. — (1).
- Badile, Ant.*, Ver. P., 1480-1560.
- Bagnacavallo (Bart., Ramenghi)*, Bol. and Rom. P., 1484-1542. — (lx. 325).
- Baldovinetti, Alessio*, Flor. P., 1427-1499.
- Balduccio, Giov. di*, Pis. S., 1st half of 14th cent.
- Bambaja, il (Agostino Busti)*, Mil. S., ca. 1470-?. — (1).
- Bandinelli, Baccio*, Flor. S., 1493-1560. — (lv. 401).
- Bandini, Giov. (G. dell' Opera)*, Flor. S., pupil of the last, 2nd half of the 16th century.
- Baratta, Franc.*, S., pupil of Bernini, d. 1666.
- Barbarelli, Giorgio*, see *Giorgione*.
- Barbari, Jac. de'*, Ven. P., ca. 1500.
- Barbieri*, see *Guercino*.
- Baroccio, Federico*, Rom. P., follower of Correggio, 1528-1612.

- Barozzi, Giac.*, see *Vignola*.  
*Bartolommeo della Porta, Fra*, Flor. P., 1475-1517. — (lviii. 399).  
*Basaiti, Marco*, Ven. P., ca. 14? ?-1521.  
*Bassano, Franc. (da Ponte), the Elder*, father of *Jacopo*, Ven. P., ca. 1500. — (233. 242).  
 —, *the Younger*, son of *Jacopo*, Ven. P., 1548-90.  
 —, *Jacopo (da Ponte)*, Ven. P., 1510-1592. — (233. 242).  
 —, *Leandro (da Ponte)*, son of *Jacopo*, Ven. P., 1558-1623. — (233. 242).  
*Batoni, Pompeo*, Rom. P., 1708-87.  
*Bazzi, Giov. Ant.*, see *Sodoma*.  
*Beccafumi, Domenico*, Sien. P., 1486-1551.  
*Begarelli, Ant.*, Mod. S., 1498-1565. — (I. 311).  
*Bellano, Bart.*, Pad. and Flor. S., pupil of *Donatello*, ca. 1430-ca. 1498.  
*Bellini Gentile*, brother of *Giovanni*, Ven. P., 1421-1507. — (lii. 242).  
 —, *Giovanni*, Ven. P., 1426-1516. — (lii. 242).  
 —, *Jacopo*, father of *Giov.* and *Gentile*, Ven. P., 140?-1464. — (lii. 241).  
*Belotto*, see *Canaletto*.  
*Bembo, Bonifazio*, Crem. P., after 1450.  
*Benedetto, Pietro di*, see *Francesca, Piero della*.  
*Berettini, Pietro*, see *Cortona*.  
*Bergamasco, Guglielmo*, Ven. A., 1st half of the 16th century.  
*Bernini, Giov. Lorenzo*, Rom. A., S., 1589-1680.  
*Bertoldo di Giovanni*, Flor. S., d. 1491.  
*Betti, Bernardino*, see *Pinturicchio*.  
*Bianchi Ferrari, Ferr.* and Mod. P., d. 1510.  
*Bibbiena, Ant. Galli da*, Bol. A., 1700-74.  
*Bicci di Lorenzo*, Flor. P. and S., 1st half of 15th cent.  
*Bigio, Franc.*, see *Franciabigio*.  
*Bigordi, see Ghirlandajo*.  
*Bissolo, Piër Franc.*, Ven. P., ca. 1492-1530.  
*Boccaccino da Cremona the Elder*, Crem. P., ca. 1460-1518. — (177. 256).  
*Bologna, Giov. da, or Giambologna (Jean Boullogne, from Douai)*, S., 1524-1608.  
*Boltraffio (Beltraffio), Giov. Ant.*, Mil. P., pupil of *Leonardo*, 1467-1516. — (119).  
*Bonannus*, Pisan A., S., towards the end of the 12th cent. — (363).  
*Bonascia, Bart.*, Mod. P., ca. 1440(?) - 1527.  
*Bonifazio the Elder*, d. 1540, *he*  
*Younger*, d. 1553, *the Youngest*, ca. 1555-79, Ven. P. — (lxi. 242).  
*Bonsignori, Franc.*, Ver. P., 1455-1519.  
*Bonvicino*, see *Moretto*.  
*Bordone, Paris*, Ven. P., 1500-70. — (lxi. 242).  
*Borgognone, Ambrogio, da Fossano*, Mil. P., 1455?-1524?  
*Botticelli, Aless. or Sandro*, Flor. P., 1446-1510. — (lii. 398).  
*Bouts, Dirk, Dutch P.*, d. 1475.  
*Bramante, Donato, A.*, 1444-1514. — (xlv. xlvii. 119).  
*Brea, Lod.*, of *Nizza*, P., ca. 1500.  
*Bregni or Rizzi, Antonio, Lorenzo, Pietro*, Ven. S., 15th cent. — (211).  
*Bril, Paul*, Flemish P., 1554-1626.  
*Briosco*, see *Riccio*.  
*Bronzino, Angelo*, Flor. P., ca. 1502-72. — (lviii. 399).  
*Brunelleschi (Brunellesco), Fitippo*, Flor. A., S., 1379-1446. — (xlvii. 398).  
*Brusaporci (Dom. Ricci)*, Ver. P., 1494-1567.  
*Buffalmacco*, Pisan, P., ca. 1300. — (364).  
*Bugiardini, Giuliano*, Flor. P., 1475-1554.  
*Buon, Bart., the Elder*, son of *Giovanni*, Ven. A., S., 15th cent.  
 —, *Bart. (the Younger) Bergamasco*, Ven. A., after 1500.  
 —, *Giovanni*, Ven. A. and S., 15th cent.  
 —, *Pantaleone*, son of *Giovanni*, Ven. A. and S., 15th cent.  
*Buonarroti*, see *Michael Angelo*.  
*Buonconsiglio, Giov.*, surnamed *Marescatto*, Vic. P., ca. 1497-1530. — (220).  
*Buontalenti, Bern.*, Flor. A., 1536-1608.  
*Busti, Agost.*, see *Bambaja*.  
*Caccini, Giov. Batt.*, Flor. A., 1562-1612.  
*Catendario, Fil.*, Ven. A., S., middle of the 14th cent.  
*Catiari, Benedetto*, brother of *P. Veronese*, 1538-98.  
 —, *Cartetto*, son of *P. Veronese*, Ven. P., 1572-96.  
 —, *Gabriele*, son of *P. Veronese*, Ven. P., 1568-1631.  
 —, *Paolo*, see *Veronese*.  
*Camaino, Tino di*, Sien. S., d. 1339.  
*Cambiasso, Luca*, Gen. P., 1527-85. — (68).  
*Cambio, Arnolfo di*, Flor. A., S., 1240-1311. — (398. 364).  
*Campagna, Girolamo*, Ven. S., pupil of *Jac. Sansovino*, 1552-1623. — (241).  
*Campagnola, Dom.*, Pad. P., ca. 1511-64.

- Campi, Ant.*, son of the following, Crem. P., d. ca. 1591.  
 —, *Galeazzo*, Crem. P., 1475-1536.  
 —, *Giulio*, son of the preceding, Crem. P., ca. 1502-72.  
*Campione, Marco di*, Lomb. A., end of the 14th century. — (141. 139).  
*Canaletto (Antonio Canale)*, Ven. P., 1697-1768. — (242).  
 — (*Bern. Belotto*), Ven. P., 1724-80. — (242).  
*Canova, Antonio*, S., 1757-1832. — (233).  
*Caprino, Meo del*, Flor. A., 1430-1501.  
*Caracci*, see *Carracci*.  
*Caradosso*, see *Foppa*.  
*Caravaggio, Michaelangelo Amerighi da*, Lomb. and Rom. P., 1569-1609.  
 —, *Polidoro da*, Rom. P., 1495-1543. — (lviii).  
*Cariani, Giov. (Giov. Busi)*, Bergam. and Ven. P., after 1500.  
*Caroto, Giov. Franc.*, Ver. P., 1470-1546. — (1x).  
*Carpaccio, Vittore*, Ven. P., ca. 1470?-1519. — (242).  
*Carpi, Girol. da*, Ferr. P., 1501-68.  
*Carracci, Agostino*, Bol. P., 1558-1601. — (325).  
 —, *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lxii. 325).  
 —, *Antonio*, son of Agostino, Bol. P.  
 —, *Lodovico*, Bol. P., 1555-1619. — (325).  
*Carraccino*, see *Mulinari*.  
*Carrucci*, see *Pontormo*.  
*Castagno, Andrea del*, Flor. P., 1390-1457.  
*Castiglione, Benedetto*, Gen. P., 1616-70. — (68).  
*Catena, Vincenzo*, Ven. P., d. 1531. — (242).  
*Cavazzola (Paolo Moranda)*, Ver. P., 1486-1522. — (203).  
*Cavedoni, Giac.*, Bol. P., 1577-1660.  
*Cellini, Benvenuto*, Flor. S. and goldsmith, 1500-72.  
*Cesari, Giuseppe*, see *Arpino*.  
*Cignani, Carlo*, Bol. P., 1628-1719.  
*Cigoli (Luigi Cardi da)*, Flor. P., 1559-1613. — (399).  
*Cima (Giov. Batt. C. da Conegliano)*, Ven. P., ca. 1489-1508. — (242).  
*Cimabue, Giov.*, Flor. P., 1240?-1302? — (xxxix. 398. 364).  
*Cione, Andrea di*, see *Orcagna*.  
*Cioni, Andrea de'*, see *Verrocchio*.  
*Cittadella*, see *Lombardi, Alf.*  
*Ciuffagni, Bernardo di Picro*, Flor. S., 1381-1457.  
*Civitali, Matteo*, Lucca, S., 1435-1501. — (1. 374).  
*Claude le Lorrain (Gellée)*, French P., 1600-82.  
*Clementi, Prosp.*, S. in Reggio, pupil of Michael Angelo, d. 1584. — (303).  
*Clouet, Jehan*, Netherland.-French P., d. 1540.  
*Clovio, Don Giulio*, miniature P., pupil of Giul. Rom., 1498-1578.  
*Conegliano, Giov. Batt. da*, see *Cima*.  
*Correggio (Antonio Allegri da)*, Parm. P., 1494?-1534. — (1x. 305).  
*Cortona, Pietro (Berettini) da*, Flor. A., P., 1596-1669.  
*Cosimo, Piëro di*, see *Piëro*.  
*Cossa, Franc.*, Ferr. and Bol. P., 14??-148? — (313).  
*Costa, Lorenzo*, Ferr. and Bol. P., 1460-1535. — (318).  
*Cranach, Lucas*, German P., 1472-1553.  
*Credi, Lorenzo di*, Flor. P., 1459-1537. — (liv. 30. 399).  
*Crespi, Benedetto (il Bustino)*, Mil. P., 17th century.  
 —, *Daniele*, Mil. P., 1590-1630.  
 —, *Giov. Batt. (il Cerano)*, Mil. A., S., P., 1557-1633.  
 —, *Gius. Maria (lo Spagnuolo)*, Bol. P., 1665-1747.  
*Cresti, Dom., da Passignano*, Flor. P., 1560-1638.  
*Crivelli, Carlo*, Ven. P., ca. 1468-93. — (lii. 124. 242).  
*Cronaca, Sim.*, Flor. A., 1454-1509. — (398).  
*Danti, Vinc.*, Flor. S., 1530-76.  
*David, Gerard*, Flem. P., d. 1523.  
*Deferrari, Defendente (da Chivasso)*, Pied. P., ca. 1500. — (30).  
 —, *Greg.*, Gen. P., 1644-1726.  
*Dolci, Carlo*, Flor. P., 1616-86. — (399).  
*Domenichino (Domenico Zampieri)*, Bol. P., A., 1581-1641. — (lxii. 325).  
*Donatello (Donato di Niccolò di Betti Bardi)*, Flor. S., 1386-1466. — (xlix. 398. 225).  
*Dosso Dossi*, Ferr. P., ca. 1479-1542. — (1x. 318).  
*Dou, Gerard*, Dutch P., pupil of Rembrandt, 1613-75.  
*Duccio, Agostino d'Antonio di*, Flor. S. and A., 1418-1482.  
 —, *di Buoninsegna*, Sicn. P., ca. 1285-1320. — (xxxix).  
*Dürer, Alb.*, German P., 1471-1528.  
*Dyck, Ant. van*, Antwerp, P., 1599-1641. — (68).  
*Elsheimer, Adam*, German P., 1578-1620.  
*Empoli, Jac. Chimenti da*, Flor. P., 1554-1640.  
*Eusebio di S. Giorgio*, Umbr. P., ca. 1500.  
*Fabrizio, Gentile da*, Umbr. P., ca. 1370-1450. — (liii. 241).  
*Falconetto, Giov. Maria*, Pad. A., 1458-1534. — (xlvii).

- Fapresto*, see *Giordano*.  
*Farinato, Paolo*, Ver. P., ca. 1524-1606.  
*Ferramöla, Floriano* or *Fioravante*, Besc. P., d. 1528. — (186).  
*Ferrari, Gaudenzio*, Lomb. P., 1471(?) -1546. — (30. 119).  
*Ferrucci, Andr., da Fièsole*, Flor. S., 1465-1526.  
*Fieravanti, Fieravante*, Bol. A., ca. 1380-1447.  
*Fièsole, Fra Giovanni Angelico da*, see *Angelico*.  
 —, *Mino da*, Flor. S., 1431-84. — (1).  
*Filarete, Ant.*, Flor. A., d. 1465?  
*Finiguerra, Maso*, Flor. goldsmith, ca. 1452.  
*Fioravante*, see *Ferramola*.  
*Foggini, Giov. Batt.*, Flor. S., 1652-1737.  
*Foligno, Nicc. (Alunno) di Liberatore da*, Umbr. P., ca. 1430-1502.  
*Fontana, Prospero*, Bol. P., 1512-97.  
*Fonte, Jac. della*, see *Quercia*.  
*Foppa, Cristoforo*, surnamed *Caradosso*, Lomb. and Rom. goldsmith, d. 1527.  
 —, *Vincenzo*, Besc. and Mil. P., d. 1492.  
*Formigine (Andrea Marchesi)*, Bol. A., S., ca. 1510-70.  
*Francavilla (Francheville), Pietro*, S., pupil of Giov. da Bologna, 1548-ca. 1618.  
*Francesca, Pièro della (Pietro di Benedetto)*, Umbrian-Flor. P., b. 1423, d. after 1509. — (lii).  
*Francia, Francesco (Franc. Raibolini)*, Bol. P., 1450-1517. — (325).  
 —, *Giàcomo (Giac. Raibolini)*, son of the last, Bol. P., ca. 1487-1557. — (325).  
*Franciabigio (Francesco Bigio)*, Flor. P., 1482-1525. — (399).  
*Francucci, Innoc.*, see *Imola*.  
*Furini, Franc.*, Flor. P., 1600-49. — (399).  
*Gaddi, Agnòto*, Flor. P., pupil of Giotto, 1333-1396. — (398).  
 —, *Gaddo*, Flor. P., ca. 1260-1327.  
 —, *Taddèo*, Flor. P., A., pupil of Giotto, ca. 1300-66. — (398).  
*Garbo, Raffaellino del (R. Capponi)*, Flor. P., ca. 1466-1524.  
*Garafalo (Benvenuto Tisi da)*, Ferr. P., 1481-1559. — (lviii. 318).  
*Gellée*, see *Claude le Lorrain*.  
*Ghiberti, Lor. (di Cione)*, Flor. S., 1378-1455. — (xlix. 398).  
*Ghirlandajo, Dom. (Dom. Bigordi)*, Flor. P., 1449-94. — (li. 398).  
 —, *Ridolfo (R. Bigordi)*, son of the last, Flor. P., 1483-1561. — (lviii. 399).  
*Giambologna*, see *Bologna, Giov. da*.  
*Giocondo, Fra*, Ver. A., 1435-1514. — (xlv. 202).  
*Giolfino, Nicc.*, Ver. P., ca. 1486-1518.  
*Giordano, Luca*, surnamed *Fapresto*, Neap. P., ca. 1632-1705.  
*Giorgione (Giorgio Barbarelli)*, Ven. P., 1477?-1510. — (lx. 232. 242).  
*Giottino*, Flor. P., pupil of Giotto. — (398).  
*Giotto (di Bondone)*, Flor. P., A., S., 1276-1337. — (xxxix. 225. 398).  
*Giovanni da S. Giovanni (Manozzi)*, Flor. P., 1590-1636.  
*Gobbo*, see *Solari*.  
*Gozzoli, Benozzo*, Flor. and Pis. P., pupil of Fra Angelico, 1420-97. — (lii. 399. 364).  
*Granacci, Franc.*, Flor. P., 1469-1543.  
*Grandi, Ercole di Giulio Cesare*, Ferr. P., d. 1531.  
*Guardi, Franc.*, Ven. P., 1712-93.  
*Guercino, il (Giov. Franc. Barbieri)*, Bol. and Rom. P., 1590-1666. — (317).  
*Holbein, Hans, the Younger*, German P., 1497-1543.  
*Honthorst, Gerh. (Gerardo della Notte)*, Dutch P., 1590-1656.  
*Imöla, Innocenzo da (Inn. Francucci)*, Bol. P., 1494?-1550? — (325).  
*Juvara (Ivara), Fil., A.*, 1635-1735.  
*Kaufmann, Maria Angelica*, German P., 1741-1807.  
*Landini, Taddeo*, Flor. S., d. 1594.  
*Lanfranco, Giov.*, Lomb. and Rom. P., 1580?-1647.  
*Lanini, Bernardino*, Pied. and Lomb. P., ca. 1520-1578?  
*Leonardo da Vinci*, P., S., and A., 1452-1519. — (liii. 119. 122. 131. 399).  
*Leoni, Leone*, Mil. S., 1509-92.  
*Leopardi, Aless.*, Ven. S., 14??-1521. — (1. 241).  
*Liberale da Verona*, Ver. P., 1451-1515? — (203).  
*Libri, Giròlamo dai*, Ver. P., 1474-1556. — (203).  
*Licino, Bernardino*, P., pupil of Pordenone, ca. 1524-42.  
 —, *Giov. Anl.*, see *Pordenone*.  
*Ligozzi, Jac.*, Flor. P., 1543-1627.  
*Lionardo*, see *Leonardo*.  
*Lippi, Filippino*, Flor. P., 1457-1504. — (li. 398. 225).  
 —, *Fra Filippo*, father of Filippino, Flor. P., 1412-69. — (lii. 398).  
*Lombardi, Alfonso (Alf. Cittadella)*, Bol. and Ferr. S., 1488-1537. — (325).  
*Lombardi (Pietro, d. 1515, Tullio, d. 1559, Antonio, Girolamo, etc.)*,



- Ven. A. and S., 15th and 16th cent.  
— (xlvi. 241).
- Longhena, Bald.*, Ven. A., 1604-75. — (241).
- Longhi, Luca*, Rav. P., 1507-80.
- , *Pietro*, Ven. P., 18th cent.
- Lorenzetti, Ambrogio and Pietro*, Sien. and Pis. P., 1st half of 14th cent.
- Lorenzo, Don (Lor. Monaco)*, Flor. P., end of the 14th and beginning of the 15th century.
- Lotto, Lorenzo*, Ven. P., 1480?-1555? — (lxi. 242).
- Luini, Bernardino*, Mil. P., 1470?-1530? — (liv. 119. 9).
- Majano, Benedetto da*, Flor. A. and S., 1442-97. — (398).
- , *Giuliano da*, Flor. A., 1432-90.
- Manozzi*, see *Giovanni di S. Giovanni*.
- Mantegna, Andrea*, Pad. P., 1431-1506. — (lii. 214. 225).
- Maratta, Carlo*, Rom. painter, 1625-1713.
- Marcantonio Raimondi*, engraver, ca. 1488-1527.
- Marchesi, Andrea*, see *Formigine*.
- Marconi, Rocco*, Ven. P., ca. 1500. — (242).
- Martini, Bernardino*, see *Zenale*.
- , *Simone*, Sien. P., ca. 1285-1344.
- Marziale, Marco*, Ven. P., ca. 1492-1507.
- Masaccio (Tommaso di Ser Giovanni)*, Flor. P., 1401-28. — (li. 398).
- Masolino (da Panicale)*, Flor. P., 1383-1447. — (158).
- Massegne, Jacobello and Pierpaolo delle*, Ven. S., ca. 1400. — (241).
- Matsys, or Massys, Quinten*, Flem. P., ca. 1460-1530.
- Mazza, Giuseppe*, Bol. S., 17th cent.
- Mazzola, Fil.*, father of Parmigianino, Parm. P., 15th cent.
- , *Franc.*, see *Parmigianino*.
- Mazzolino, Lodov.*, Ferr. P., 1481-1530. — (318).
- Mazzoni, Guido (Modanino)*, Mod. S., 1450-1518. — (l. 311).
- Mazzuola, Franc.*, see *Parmigianino*.
- Meldola, Andr.*, see *Schiavone*.
- Melone, Altobello*, Crem. P., beginning of the 16th century.
- Memling, Hans*, Flemish P., ca. 1430-95.
- Mengs, Ant. Raphael*, German P., 1728-79.
- Messina, Antonello da*, Ven. P., h. after 1410, d. ca. 1493. — (242).
- Metsu, Gabriel*, Dutch P., 1630-67.
- Michael Angelo Buonarroti*, Flor. and Rom. A., S., and P., 1475-1564. — (xlvii. liv. 325. 399).
- Michelozzo*, Flor. A. and S., 1391-1472. — (398).
- Modanino*, see *Mazzoni, Guido*.
- Monaco, Lor.*, see *Lorenzo. Don*.
- Montagna, Bartol.*, Vic. P., 147?-1523. — (220).
- , *Benedetto*, Vic. P., son of the last. — (220).
- Montelupo, Baccio da*, Flor. S. and P., 1469?-1533?
- , *Raff. da*, son of Baccio, Flor. S., b. ca. 1505, d. ca. 1570.
- Montorsoli, Fra Giov. Ang.*, Flor. S., ca. 1506-63. — (73).
- Moranda, Paolo*, see *Cavazzola*.
- Moretto da Brescia (Alessandro Bonvicino)*, Ven. P., 1498-1555. — (186).
- Morone, Dom.*, Ver. P., 1422-15?? — (203).
- , *Franc.*, Ver. P., 1473 or 1474-1529. — (203).
- Moroni, Giov. Batt.*, Brcsc. P., 1510?-1578. — (186).
- Mulinari, Giov. Ant.*, surnamed *il Carraccino*, Piedm. P., 1577-1640. — (50).
- Munari, Pellegrino (Arelusi)*, Mod. and Ferr. P., d. 1523.
- Murano, Ant. and Bartol. da*, see *Vivarini*.
- , *Giov. da*, see *Alamannus*.
- Nanni (d'Antonio) di Banco*, Flor. S., ca. 1400-1421.
- Nelli, Ottaviano*, Umbr. P., d. 1444. — (liii).
- Notte, Gher. della*, see *Honthorst*.
- Novelli, Ant.*, Flor. S., 17th century.
- Oggiono, Marco da*, Mil. P., pupil of Leonardo, 1470?-1540? — (119).
- Onofri, Vinc.*, Bol. S., ca. 1480-1504.
- Opera, Giov. dell'*, see *Bandini*.
- Orcagna or Orgagna (Andr. di Cione)*, Flor. A., S., and P., pupil of Giotto, 1308?-1368? — (398).
- Padovanino (Aless. Varotari)*, Ven. P., 1590-1650. — (242).
- Paggi, Giov. Batt.*, Gen. P., 1554-1627. — (68).
- Palladio, Andr.*, Vic. and Ven. A., 1518-80. — (xlvii. 220. 211).
- Palma Giovane, Giac.*, Ven. P., 1544-ca. 1628. — (242).
- *Vecchio, Jac.*, Ven. P., 1480-1528. — (lx. 242).
- Palmezzano, Marco*, of Forli, Flor. P., 1490-1530.
- Panetti, Domen.*, Ferr. P., 1460?-1511 or 1512.
- Parmigianino or Parmeggianino (Franc. Mazzola)*, Parm. P., 1503-1540. — (305).
- Passignano, see Cresti*.
- Pellegrino*, see *Tibaldi*.
- Penni, Franc. (il Fattore)*, Flor. P., 1483-1528. — (lviii).

- Pericoli*, see *Tribolo*.  
*Perugino*, *Pietro* (*Pietro Vannucci*), Umbr. P., 1446-1524. — (liii. lvii).  
*Peruzzi*, *Baldass.*, Sien. and Rom. A., and P., 1481-1536. — (xlvii. 325).  
*Pesellino* (*Francesco di Stefano*), Flor. P., 1422-53.  
*Piazza*, *Calisto*, da *Lodi*, Ven. P., 1524-56.  
*Pièro di Cosimo*, Flor. P., 1462-1521.  
*Pietro*, *Giov. di*, see *Spagna*.  
 —, *Lor. di*, see *Vecchiatta*.  
*Pinturicchio* (*Bernardino Betti*), Umbr. P., 1454-1513. — (liiii).  
*Piola*, *Pellegrino*, Gen. P., 1607-30.  
*Piombo*, *Sebast. del*, see *Sebastiano*.  
*Pippi*, *Giulio*, see *Romano*.  
*Pisanello*, see *Pisano*, *Vittore*.  
*Pisano*, *Andrea*, Pisan S., d. after 1349. — (364).  
 —, *Giov.*, Pisan A. and S., son of *Niccolò*, d. 1320. — (363).  
 —, *Giunta*, Pisan P., 1st half of the 13th cent. — (364).  
 —, *Niccolò*, Pisan A. and S., d. 1278. — (xxxix. 363).  
 —, *Nino*, Flor. S. and A., ca. 1206-80.  
 —, *Vittore* (*Pisanello*), Ver. P., d. ca. 1455. — (203. 241).  
*Poccetti*, *Bernardino*, Flor. P., 1542-1612.  
*Pollajuolo*, *Ant.*, Flor. A., S., and P., 1429-98. — (398).  
*Pollajuolo*, *Piero*, Flor. S. and P., 1443-96? — (398).  
*Porte*, *Ant. da*, Ven. A., 2nd half of the 16th cent. — (241).  
 —, *Franc.*, *Jac.*, *Leandro da*, see *Bassano*.  
*Pontormo*, *Jac.* (*Carrucci*) *da*, Flor. P., 1491-1557. — (lviii. 399).  
*Pordenone*, *Giov. Ant.* (*G. A. Licinio da P.*), Ven. P., 1483-1539. — (lxi. 242).  
*Pordenone*, see also *Licinio*, *Bernardino*.  
*Porta*, *Bart. della*, see *Bartolommeo*.  
 —, *Giac. della*, Lomb. A. and S., 1541-1604.  
 —, *Guglielmo della*, Lomb. S., d. 1577.  
*Poussin*, *Gaspard* (*G. Dughet*), French P., 1613-75.  
 —, *Nicolas*, French P., 1594-1665.  
*Predis*, *Ambrogio de*, Lomb. P., ca. 1500.  
*Prete Genovese*, see *Strozzi*.  
*Previtali*, *Andrea*, Ven. P., ca. 1480-1528.  
*Primaticcio*, *Niccolò*, Mant. P., 1490-1570. — (215).  
*Procaccini*, *Camillo*, Mil. P., 1546-ca. 1609.  
*Procaccini*, *Ercole*, the *Elder*, father of the last, Mil. P., b. 1520, d. after 1591.  
 —, *Ercole*, the *Younger*, Mil. P., 1596-1676.  
 —, *Giulio Cesare*, brother of *Camillo*, Mil. P., 1548?-ca. 1626.  
*Quercia*, *Jac. della* (or *J. della Fonte*), Sien. S., 1374-1438. — (325).  
*Raffaello*, see *Raphael*.  
*Raibolini*, see *Francia*.  
*Ramenghi*, *Bart.*, see *Bagnacavallo*.  
*Raphael* (*Raffaello Santi da Urbino*), P. and A., 1483-1520. — (xlvii. lvi. 126. 338. 399).  
*Rembrandt Harmensz van Rijn*, Dutch P., 1606-69.  
*Reni*, *Guido*, Bol. P., 1574-1642. — (lxii. 325).  
*Ribera*, see *Spagnoletto*.  
*Ricci*, see *Brusaporci*.  
*Ricciarelli*, see *Volterra*, *Daniele da*.  
*Riccio* (*Andrea Briosco*), Pad. A. and S., 1470-1532. — (xlvii).  
*Rizzi*, see *Bregni*.  
*Robbia*, *Andrea della*, Flor. S., 1435-1528.  
 —, *Giov.*, son of the last, Flor. S., d. ca. 1530.  
 —, *Luca della*, Flor. S., 1400-82. — (xlix. 398).  
*Roberti*, *Ercole de'*, Ferr. and Bol. P., d. 1496(?).  
*Robusti*, see *Tintoretto*.  
*Romanino*, *Giròlamo*, Ven. P., 1485-1566. — (186).  
*Romano*, *Giulio* (*G. Pippi*), Rom. P. and A., 1492-1546. — (xlvii. 215. 217).  
*Rondinelli*, *Niccolò*, Rav. and Ven. P., ca. 1500.  
*Rosa*, *Salvator*, Neap. P., 1615-73.  
*Rosselli*, *Cosimo*, Flor. P., 1439-1507. — (lii. 398).  
*Rossellino*, *Ant.* (*Ant. di Matteo Gamberelli*), Flor. S. and A., 1427-ca. 1478. — (1).  
 —, *Bernardo*, brother of the last, Flor. P. and S., 1409-64.  
*Rossi*, *Properzia de'*, Bol. S., 1490-1530. — (826).  
 —, *Vincenzo de'*, Flor. S., 17th cent.  
*Rosso* (*Giovanni di Bartolo*), Flor. S., assistant of *Donatello*, d. ca. 1451.  
*Rovezzano*, *Benedetto da*, Flor. S., 1476-1556.  
*Rubens*, *Peter Paul*, Antwerp P., 1577-1640. — (68. 215).  
*Rustici*, *Giov. Franc.*, Flor. S., 1474-155? — (1).  
*Sabattini*, *Andr.*, see *Salerno*, *Andrea da*.

- Salaino, Andr.*, Mil. P., pupil of Leonardo, ca. 1495-1515. — (liv. 119).
- Salerno, Andrea da (Andr. Sabattini)*, Neap. P., pupil of Raphael, 1480-1545. — (lviii).
- Salvi, Giov. Batt.*, see *Sassoferrato*.
- Salviati, Franc.*, Flor. and Rom. P., 1510-63.
- Sanmicheli, Michele*, Ver. A., 1484-1554. — (xlvii. 202).
- Sangallo, Ant. da, the Elder*, Flor. A., 1455-1534.
- , *Anl. da, the Younger*, Flor. A., 1485-1546. — (xlvii).
- , *Francesco*, son of Giuliano, Flor. S., 1494-1576.
- , *Giuliano da*, uncle of Antonio, Flor. A., 1445-1516.
- San Giovanni, Giov. da*, Flor. P., 1590-1636.
- Sansovino, Andrea da*, Flor. S., 1460-1529. — (l).
- , *Jac. (J. Talli)*, Ven. A., 1477-1570. — (xlvii. 241).
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- , *Girol. da*, Ven. P., ca. 1520-49.
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- , *Gregorio*, Pad. P., ca. 1450.
- Schidone, Bart.*, Mod. P., d. 1615.
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- Solari, Cristofano(foro)*, surnamed *il Gobbo*, Mil. S. and A., d. 1510. — (l).
- Solario, Andrea (da Milano)*, Lomb. P., ca. 1448-1530?
- Spada, Lionello*, Bol. P., 1556-1622.
- Spagna (Giov. di Pielro)*, Umbr. P., ca. 1507, d. before 1530.
- Spagnoletto (Gius. Ribera)*, Neap. P., 1593-1656.
- Sperandio*, Mant. and Ferr. S., A., and P., d. ca. 1500.
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 —, *Polidoro*, Ven. P., pupil of Titian.  
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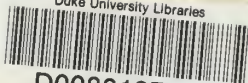








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